

THE ACADEMY.

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M. C. TAYLOR, Secretary University Court.
University of Edinburgh,
22nd January, 1894.

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LITERATURE.

The Life and Correspondence of Arthur Penrhyn Stanley. By Rowland E. Prothero, with the co-operation and sanction of the Very Rev. G. G. Bradley, Dean of Westminster. In 2 vols. (John Murray.)

DEAN STANLEY died on July 18, 1881. In his will, dated March 9, 1879, he appointed three literary executors: the Rev. Hugh Pearson, Mr. Theodore Walrond, and Mr. (now Sir George) Grove. Mr. Pearson survived his old friend less than a year; and Mr. Walrond, who had undertaken to write Stanley's life, died suddenly in 1887. The work was then taken up, though with considerable reluctance, by Dr. Bradley, who, after nearly four years' labour, felt himself obliged to hand it over to Mr. Prothero. The Dean of Westminster had by that time completed the first twenty-five years of his predecessor's biography (1815-1840). The amount of "copy" devoted to that period would have more than filled a large octavo volume; and the whole work, had it been continued on the same scale, would probably have extended to five volumes. Fortunately, Mr. Prothero succeeded in compressing the narrative of Stanley's youth to considerably less than half its original bulk, and in telling the whole story of his life within something less than the usual limits of ecclesiastical biography. The result is a valuable and permanent addition to English literature: a book written with admirable insight, delicacy, and discrimination; a book interesting from three distinct points of view—as embodying an immense mass of picturesque description and entertaining anecdotes from Stanley's own pen, as portraying at full length one of the most fascinating figures of the Victorian epoch, and as contributing to our knowledge of a most agitated and momentous period in the history of the English Church.

A great change has been brought about during the last sixty years in the mutual relations of the Church and the nation. There is a more intimate connexion now than there was then between religion and secular life. The clergy are more numerous, more devoted, better theologians, more interested in the outward dignity and splendour of their services than before. But they are also more in touch with science, art, politics, philanthropy, amusements: in general, with what we call culture or the spirit of the age. Their harmless affectation of worldliness even furnishes matter for merriment to the caricaturist. Above all, they are more tolerant of those who differ from them, and more

disposed to change their own opinions in deference to the reasoning or authority of laymen. This change is the resultant of two distinct tendencies originally represented by hostile leaders. One, well known as the Oxford Movement, was personified by John Henry Newman. The other, less definite, could boast no single chief raised so far above his followers as the future Cardinal; but we shall not err much in saying that the source of its intellectual strength was Coleridge's philosophy, while the teacher who first made it a living social reality was Dr. Arnold.

"He made us understand," says Stanley, "that the only thing for which God supremely cares . . . is goodness: that the only thing which is supremely hateful to God is wickedness. All other things are useful, admirable, beautiful, in their several ways. All forms, ordinances, means of instruction, means of amusement, have their place in our lives. But religion, the true religion of Jesus Christ, consists in that which makes us wiser and better, more truthful, more loving, more tender, more considerate, more pure. Therefore, in his view, there was no place or time from which religion is shut out: there is no place or time where we cannot be serving God by serving our fellow-creatures" (vol. ii., pp. 454-5).

Elsewhere Stanley well illustrates the respective attitudes of the two opposing schools towards dogmatic theology:

"Newman, &c., assert that the main point, and one which is to be dwelt upon and most earnestly embraced, is that God is Three and yet One. Arnold, &c., that the main point is that God sent His Son to deliver us, His spirit to sanctify us, that accidentally this involves much that is unintelligible and mysterious as to the relations of the Persons" (vol. i., p. 210).

Thus, the ethical view of religion carried with it Latitudinarianism in doctrine, and by a further consequence Erastianism in Church government; while what are called High Church principles equally follow from the doctrinal view. For, in order to establish and transmit intact through all the ages a definite system of theoretical belief, there will be needed a body of experts trained expressly for the purpose, held together by the severest discipline, brooking no interference from without, and recruiting their numbers by co-optation. Such a body, if left to itself, will inevitably try to extirpate all differing or competing religious corporations, and to suppress all secular teaching at variance with its own standard of orthodoxy. Ethical religion, on the contrary, will in all matters involving interference with personal liberty strictly subordinate the Church to the state, since the state is above all things interested in public morality, and has for its first office to keep the peace between all sections of the community. Again, the doctrinal school, claiming as it does supernatural authority, will tend to uphold the authenticity of the miracles by which the divine mission of its founders and propagators is alleged to have been attested and occasionally confirmed, together with the absolute trustworthiness of the documents in which the call and its credentials are related. *Per contra*, the ethical school will tend to apply the accepted canons of scientific criticism to all history

alike. Dr. Arnold's Erastian principles and the freedom of his Biblical criticism are too well known to need more than the briefest mention.

Arthur Stanley was marked out by training, by character, one may almost say by heredity, as the apostle of Arnold's creed. He belonged to the great Whig house of Stanley of Alderley, and the Whigs are nothing if not anti-clerical. The Stanleys have been country gentlemen, soldiers, sailors, statesmen, but never, apparently, theologians. Arthur's father, Edward, wished as a boy to go to sea, and took orders much against his will, although he discharged his clerical duties with such ability and zeal as to die Bishop of Norwich. So little did the elder Stanley stand on his episcopal dignity, as to allow the most important passages in his installation sermon to be dictated to him by young Arthur, then an undergraduate of twenty-two. Stanley's Memoir of his father "should," Mr. Prothero tells us, "be put in the hands of all men who have, against their wills, entered professions for which they feel themselves naturally unfitted" (vol. i., p. 412). The recommendation, if acted on, would ensure the Memoir an unprecedented circulation. But unless the ability and social position of the Bishop are to be given along with his life, the lesson conveyed will be of little use.

The religious element in the family seems to have been chiefly represented by Stanley's mother, Catherine, daughter of the Rev. Oswald Leycester, a woman of high character and intellect. But, whatever gifts he may have inherited from her, there is no evidence that Mrs. Stanley exercised much influence over her son during his early years, or that there were many exchanges of confidence between them. His sister Mary was the chief correspondent of his boyhood; and even when living in the episcopal palace of Norwich as his father's examining chaplain, we hear that "he developed all his social talents in other circles than that of his own family. . . . Even his mother had then little in common with him" (vol. i., p. 252). The ardent affection which afterwards united them seems in fact to have been associated with the intellectual guidance not of the mother but of the son. For the rest an incidental notice shows, perhaps better than any other, what was the habitual tone of the Stanley household in matters of religion. Writing to Jowett in January 1856 about the death of his old nurse Sarah Burgess, Stanley observes that "one thing struck me a good deal the last time we spoke together about her end—the way in which she placed her confidence not in the mercy but in the justice of God" (vol. i., p. 470). The theology both of the High Church and of the Evangelical rests in the last resort on the sense of sin. Stanley was not conscious of any heinous offences in himself, and he was too honest as well as too sane to supply their place by morbid fancies. Nor, at least for a long time, was the existence of evil in others forcibly brought under his notice. As an undergraduate he wrote for the *Rugby Magazine* an article entitled "School a Little World"; but Rugby,

where he spent five years under Arnold, was very far from being a little world to him: it was merely a somewhat extended home.

"The beauty and goodness of his character," says the Rev. J. N. Simpinkson, "seemed to impress the roughest of his schoolfellows, who felt him to be a being of a higher order than themselves, and not to be judged by their conventional standard. And he knew as little of them and their ways; so that when *Tom Brown* came out, he remarked about it: 'It is an absolute revelation to me; opens up a world of which, though so near me, I was utterly ignorant'" (vol. i., p. 68).

Active sports were not in his line, nor indeed muscular exertion of any kind. Once he boasts of having played football three days running, and hopes that in time he may like cricket; but, as Mr. Prothero tells us, "the new-born taste perished in its first infancy, and the faint hope was never realised" (vol. i., p. 48). Once, to our great relief, we find him sentenced to an imposition for letting off squibs (*ib.*, p. 51); but this seems to have remained the only escapade in his life. He travelled a great deal, but travelling brought him no practical experience; for he was incapable of taking care of himself, and the necessary arrangements were always made by his companions. His marriage with Lady Augusta Bruce—a very happy marriage—seems to have been brought about by their friends, and it was only after considerable hesitation that he could bring himself to propose. No great sorrow befell him till the age of forty-seven, when he lost his mother; and sorrow when it came brought no deeper insight, real or imagined, into the mystery of life. The death of his mother, and yet more afterwards that of his beloved Augusta, had on Stanley merely an unnerving and prostrating effect. This "child of light," as Matthew Arnold called him, had nothing to learn from darkness: on principle he attended only to what was good in human nature, dwelt only on the sunny side of things.

But while there was no chord in Stanley's nature that responded to the deeper tones of Evangelical or Catholic theology, so neither was there any susceptibility to the forces that tended to dissipate or dry up the somewhat nebulous religiosity of his youth. Although the son of a mathematician and naturalist, the whole field of exact knowledge, except perhaps geography, was closed to him. His incapacity for arithmetic would have been ludicrous, if it had not been so touching and at last even tragic. It took him a good while to see that three times seven was not twenty-three. "He never quite appreciated the difference between eighteen-pence and one-and-eightpence." His weakness in this respect was the cause of a loss to the property of his beloved Westminster Abbey, which "clouded and embittered the last few months of his life" (vol. ii., pp. 282-3). The arithmetical arguments in Colenso's Examination of the Pentateuch were, of course, quite beyond him. But here, "as always," he "bowed to the greatest authority in his own subject" (vol. ii., p. 101). It would have been well if Pusey had shown as much discretion. That divine went

through Colenso's first part with his evening party, and "never met with anything more stupid or narrow or blundering" (*ib.*, p. 160). In geometry Stanley scarcely knew which proposition was hard and which was not, all were so unintelligible (vol. i., p. 60). Speaking of miracles, he observes, "to me a break in scientific order never makes a difficulty, possibly because I have no science in me" (vol. ii., p. 496). He seems, however, to have disbelieved, on historical grounds, all the Biblical miracles except the Resurrection,* a position which no real thinker would have maintained. Nor was he, by his own admission, anything of a moral philosopher or metaphysician (vol. i., p. 495). Of the great philosophical works that mark the Victorian age, not one is named in his letters, not even one that stirred up so much theological controversy as Mansel's Bampton Lectures. Notwithstanding his enthusiasm for morality and the angelic goodness of his own character, his hold on moral distinctions seems to have been feeble. In his sermons on the Beatitudes, the selected instance of those who hunger and thirst after righteousness, "whose souls aspire to higher and severer courses of duty," is one, conspicuous even in a bad age for the iniquitousness and ruthlessness of his aggressions, Henry V. of England.

ἡ δὲ τὴν ἐν εἰς πανθὶκῶς ψευδάνουμος
Δίκη ζυνοῦσα φωνὴ παντόλμῳ φέρεται.

The Franco-German war Stanley very properly denounced as wicked and wanton, making the French solely responsible for it (vol. ii., p. 382); but it must be remembered that he was drawing his political inspiration from the Court, and that the Court was strongly anti-French. There is no word of censure for the really guilty persons, the Imperial family and their *entourage*. Visiting the field of Sedan, he regretfully notes having heard only one word of sympathy for "the unfortunate Emperor of the French"—a woman to whom the fallen tyrant had given five gold pieces called him "Bon enfant" (vol. ii., p. 404); and in after years when the Dean gave his consent and approval to the erection of a monument to the Prince Imperial in Westminster Abbey, it never seems to have struck him that the young man's chief claim to that distinction was derived from his being the son and heir of the greatest criminal of the age. He regrets the fall of that great wrong to the Italian people, the Pope's temporal power, because it involved "the destruction of a quaint historical anomaly" (*ib.*, p. 383); but subsequently becomes somewhat reconciled to this dreadful calamity on finding that the new government has begun excavations in the Forum (*ib.*, p. 406). When the Eastern Question came up for settlement, "the gallant struggle made by the Turks for their national existence in Europe powerfully appealed to the chivalry of his nature, and to his unfailing sympathies with the weaker side" (*ib.*, p. 502)—as if strength or weakness had anything to do with right and wrong. But the Court was pro-Turkish; and at this time the political

* At least so far as appears from the Life. I believe there is evidence elsewhere going to prove that Stanley only accepted the Resurrection in a spiritual sense.

sympathies of the Dean seem to have gone entirely with the court-favourite Lord Beaconsfield.

Stanley was hardly less deficient on the aesthetic side than on the practical, scientific, and philosophical sides. I do not know how far taste and smell may be connected with the higher perceptions: he, at any rate, was without those senses, a fact which reminds one by contrast that Newman was an exquisite judge of wines. It has long been known that the Dean had no ear for music and no knowledge of architecture; we now learn that he was totally indifferent to painting and sculpture, that after his first youth even beautiful scenery failed to interest him unless it was associated with historical events. How far he really cared for poetry is not clear. He wrote enormous quantities of verse in his boyhood, won the Newdigate at Oxford, and produced some very creditable hymns in later life, but his metrical compositions never rose to the level of Trench or even of Alford. As to appreciation, he always retained his early liking for Scott and Southey; but the works of his great contemporaries, apart from a very early mention of Tennyson, are totally ignored in the letters and reported conversations.

Classical scholarship and history were the subjects in which Stanley was strongest, but he was not very strong even in them. True, he gained every honour that Rugby could bestow, and at Oxford everything that could be won without Hebrew or mathematics, even the Ireland. But it was only after the third trial, and by dint of desperate efforts, that he succeeded in carrying off this last prize. Verse-composition, which, I believe, ranks next to textual criticism as the surest test of scholarship, went sorely against the grain with him; and Claughton, the tutor who initiated him into that difficult art has been celebrated as one who, "opus longe omnium difficillimum Arthurum Penrhyn Stanley versus satis latine scribere edocuit" (vol. i., p. 172). His first class in the Final Classical School might perhaps count for more, had he not left on record that "some of the questions involved prodigious mistakes, and those in Greek history were quite disgraceful" (*ib.*, p. 188). Dr. Bradley tells us that "his interest in the minuter shades of philosophical scholarship was never very keen" (*ib.*, p. 355). His Commentary on the Corinthians was deficient in scholarship and accuracy; and "a certain Lightfoot" speedily convinced the unlucky divine that, "in undertaking to write critical notes, he had completely mistaken his vocation" (*ib.*, p. 476). His vocation, according to himself and to those who knew him best, was unquestionably for picturesque history. He saw all things under the form of multitudinous agitations and successions of resonant events. "In his own life he always carried about with him a sense that he was moving through history and taking a part in its course" (vol. ii., p. 114). He regarded the *Lectures on the Jewish Church* as "the main purpose of his life, and his chief contribution to the religious revolution that he believed to be impending" (*ib.*, p. 245). He held that "theology, if it is to live,

must take the form of the best literature of the day" (*ib.*, p. 497). Now, apart from poetry and fiction, the best literature of his own day was history, mostly of the *mouvement* and picturesque sort. The philosophic method of the eighteenth century had gone out, the critical and scientific method of the later nineteenth had not come in. Mr. Prothero thinks that, with "greater leisure and greater specialisation," Stanley might have been a great historian (*ib.*, p. 111). It is not clear how this would have been possible, without the qualities of "analytical sagacity, critical acuteness, and logical power," which are denied him on the same page. At any rate, the Lectures were far from up to date when they were delivered, and are now entirely obsolete. But what Maurice said remains true, that "Stanley has done more to make the Bible a reality in the homes of the people than any living man" (vol. i., p. 477). And in this way he gave for himself also some reality to a religion from which the dogmatic framework had been dissolved away. The danger of identifying any form of religion with history is, that it will gradually recede out of touch and sight with the events which constitute its essence.

If I were asked to sum up the whole of Stanley's character, mind, and influence in a single phrase, I should call him the greatest associating force of his age. The laws by which states of consciousness are linked together and resuscitated—association by contiguity, association by resemblance, and association by contrast—were exemplified with extraordinary vigour and comprehensiveness in the processes of his imagination. He was always filling the scenes of travel with historical figures and events, or restoring to life the material surroundings amid which great historical events had been enacted, along with the garb and features, the gestures and tones of the actors who had borne a part therein, or looking through the great public ceremonies in which he delighted to mingle to the buried pomps and pageants of the past. What he lacked was the force of central innervation, the resolute sustained attention, which is the secret of originality, of discovery, of creation, of mastery over human beings: the faculty that analyses the presentations of sense and memory into their subtler elements, and recombines these into the great ideal constructions of war, industry, statesmanship, science, and art. And as Stanley delighted in assemblages of images, so also he delighted in assemblages of human beings. His was a social nature through and through. Hence his boyish preference for football, with its glorious crowding and closely confederated energies, to the more severely organised and isolating cricket. Hence also his avowed liking for "a row"; for no one could be less quarrelsome, no one more of a peacemaker than Stanley. As Mr. Prothero well says, "in his own person he bridged over gulfs which divide nations, classes, and Churches" (vol. ii., p. 512). As Tutor of University College, he mingled freely with the undergraduates—a less common familiarity then than now. As Dean of Westminster, he loved to conduct parties of

working-men round the Abbey, and occasionally to entertain them at breakfast. "The doors of the Deanery were open to all comers"; and it became a rendezvous for the representatives of all religious denominations, as well as for men of distinction in literature, science, and art. Keble, Pusey, and Liddon were invited to preach in the Abbey, as well as Jowett, Temple, Maurice, and Colenso. The High Church leaders refused, for fear they might be suspected of tolerating any doctrines that differed from their own. Pusey declared that he had no common Christianity with Jowett. Liddon charitably hoped that Maurice would "return to the faith of the Church," but meanwhile objected to preach from a pulpit that he had occupied. If Pusey is so exclusive, argued Stanley, why does he make overtures to such a scandalous paper as the *Record*? For the same reason, retorted Liddon, that makes Maurice write to "a paper so flagrantly disloyal to Christian truth as the *Spectator*" (vol. ii., pp. 168-170). This was in 1864. Twelve years afterwards, "after three or four applications," Liddon consented to preach. The nomination of Dr. Temple as preacher in 1864 drew a protest from the Chapter of Westminster. "You may sign the protest," wrote the Dean, "but there is one thing you cannot do, and that is, make me quarrel with you for so doing" (*ib.*, p. 290). One of the Chapter, Dr. Wordsworth, afterwards Bishop of Lincoln, had the year before published a protest against the appointment of Stanley himself to the Deanery, "filled with the most reckless misrepresentations," which, so far from causing any bitterness, led to a cordial friendship between the two.

As a consequence of his conciliatory disposition, Stanley had no sympathy with those who, like the Essayists, Colenso, and Mr. Voysey, attacked the popular beliefs. In his famous "Edinburgh" article on *Essays and Reviews*, he made the rather grotesque suggestion that Rowland Williams should have published his opinions under a "decent veil of German or Latin notes." But still less did he approve of persecution, and the final acquittal of the Essayists gave him unalloyed satisfaction. The points on which Christians were all agreed seemed to him vastly more important than the points on which they differed: a mind so deficient in logical subtlety and reach failed to estimate theoretical divergences at their true value. His High Church colleagues vainly warned him that his own method would result in a complete rejection of the supernatural; and, on the other hand, it never occurred to him that "stone dead hath no fellow," that the simple necessity of self-preservation must prompt all Rationalists to cut away the dogmatic foundations of a Church which, if it were able, would silence them by force. But, in truth, Catholicism was, and felt itself to be, as seriously threatened by Stanley's schemes of comprehension as by the direct attacks of avowedly heterodox teachers. For all denominations to unite on the basis of their common Christianity would mean a lowering of the doctrinal standard to that of the body whose creed embraced the minimum of belief; and, were the process of inclusion extended, as there

is no reason why it should not be, to other than Christian sects, the result would be the complete identification of religion with morality, a tendency noticed and deplored by Mr. Prothero in Stanley's theory of Christian institutions (vol. ii., p. 561).

The last manifestation of the associative tendency was the effort to establish a connexion between religion and the supreme gifts of civilisation—what Guy de Maupassant has called "*les grandes tendresses désintéressées*"—amounting, as would almost seem, to their complete identification. "Whatever is good science is good theology" (vol. ii., p. 541). Here we find Stanley ending, where he began, as the propagandist of Arnold's principles; but what those principles meant when pushed to their last consequences might have been made clear to him by the writings of Arnold's son and his own friend, the author of *Literature and Dogma*.

We are told that Stanley in his last years had come to despair of the present generation. But even from his own point of view, this seems to have been a mistake, as, among other evidence, the success of the present biography goes to prove. Whatever revolutions a distant future may hold in reserve, Arnold's influence as transmitted through his favourite pupil has, so far, combined with that of his great opponent Newman, in giving more vitality to religion, more serious joy to life. Stanley is one of the forces by which the Church, the universities, the society, the public opinion of England as they were sixty years ago have been transformed into the Church, the universities, the society, the public opinion of the England in which we live.

ALFRED W. BENN.

Essays about Men, Women, and Books. By Augustine Birrell. (Elliot Stock.)

THERE are some writers who, to use a homely colloquialism, strike twelve all at once: their first achievement is a delightful surprise, but it tells us all about them, and though they may delight us again they cannot again surprise us, for they have shot their bolt. Among such writers Mr. Birrell must, I think, be placed. The little volume which he rather whimsically called *Obiter Dicta* had many charms, but its greatest charm lay in this—that it was that very rare thing, a really fresh book. Not that I would deny a quality which may be called freshness (in one pleasant sense of that epithet) to *Res Judicatae* and these latter *Essays about Men, Women, and Books*. I only note the fact that, whereas *Obiter Dicta* made as new a departure as is nowadays possible, and reminded us little if at all of any other book, its successors remind us on every page of *Obiter Dicta*, and may indeed be considered as "extra volumes" of that work.

It was, however, a work, extra volumes of which cannot be regarded as superfluities; at any rate they will not be so regarded by the people who are described by Mr. Birrell as "the great clan of sensible men and women who delight in reading for the pleasure it gives them." Mr. Birrell himself is of course one of the clan; and his

fellow clansmen enjoy his books all the more because, in turning over their pages, they so frequently catch a glimpse of the tartan.

"Here we all are," he exclaims, "Heaven knows how many millions of us, speaking, writing, and spelling the English language more or less ungrammatically, in a world as full as it can hold of sorrows and cares and fustian and folly. Literature is a solace and a charm. I will not stop for a moment in my headstrong course to compare it with tobacco, though if it ever came to the vote mine would be cast for letters."

This is good, especially if Mr. Birrell knows well the refreshment of that other solace which his ballot-paper is to depreciate; but better still is it to make contributions to letters which half persuade even the most profligate smoker to follow his lead at the poll. And this is what he always does.

The present volume is perhaps—at any rate in parts—a trifle slighter and thinner than its three predecessors, about which, from time to time, I have had the pleasure of writing in the ACADEMY. Literature is not reduced to the rank of journalism by being first printed in a newspaper, any more than journalism rises to the rank of literature by being sewn or wired into the sheets of a volume; but some of these essays are a little too obviously newspaperish: some of the soil of the pit whence they were digged still clings to them. To mention such a detail as the retention of the bracketed words "(Macmillans, 3 vols.)," which accompany a reference to Sir James Stephen's *Horae Sabbaticae*, will perhaps be thought hypercritical; but there can be no objection to pointing out that such a paper as "Alexander Knox and Thomas de Quincey" is journalism naked and apparently not ashamed. What connexion is there between the two men thus linked together? None whatever; but it seems to have happened that new editions of the Memoirs of the one and the Works of the other were published at about the same time, and one Causerie would suffice for both. How was a look of unity to be given to it? In this fashion. Knox was intimately associated with Castle-reagh, to whom the Act of Union between Great Britain and Ireland was largely due; and the final ratification of that Act was witnessed by De Quincey, who happened when a lad of fifteen to be in Ireland as the guest of his friend, Lord Altamont. It is really ingenious, but how painfully unliterary, how palpably mechanical, how aggressively newspaperish! Of course one must remember that even journalists who produce literature sometimes have their subjects chosen for them rather than by them; and then we must needs miss the result of that "self-pleasing," generally as charming in letters as it is frequently disagreeable in life. Still, a writer is not bound to give permanence to his mature pot-boilers any more than to his school prize-essays; and the omission of this paper, and possibly of two or three of its companions, would have been no severe deprivation. Even they, however, are readable; and Mr. Birrell himself says, not altogether unwisely, "by 'excellent' I mean excellent to read."

To few men is it given to be so spontaneously sprightly as our author; fewer still are so happy in keeping their sprightliness urbane. Mr. Birrell can even poke fun urbanely—a difficult feat, which once or twice proved too much for that master of gentlemanly persiflage, Matthew Arnold. Who has forgotten his delicious reference in the first series of *Obiter Dicta* to Bishop Stubbs and Prof. Freeman as "horny-handed sons of toil," or the sly remark that "Professor Seeley, for reasons of his own, appears to think that... history should be as dull as possible"? Here we have their fellows, as, for example, the passing allusion to "Mr. Lewis Morris and Mr. Lecky, who are, I suppose, our nineteenth-century equivalents for Alexander Pope and Jonathan Swift," and the light pellet of satire thrown in the direction of Mr. Stead and the Nonconformist consciences:

"As for your opinion of Sterne as a man of conduct, is it worth while having one? It is a poor business bludgeoning men who bore the brunt of life a long century ago, and whose sole concern now with the world is to delight it. *Laurence Sterne is not standing for Parliament.*"

I need hardly say that the italics in this and in a previous quotation are not Mr. Birrell's. He does not emphasise his good things, either typographically or otherwise, nor does he lead up to them—a pestilent habit of certain ill-developed humorists. They justify the adverb in his first title, for they always seem to come by the way; witness the reference to the tradition that Richard Cumberland was the original Sir Fretful Plagiary, followed by the grave remark, "On this last point we have the authority of Croker, and *there is none better for anything disagreeable.*" This reads like a sudden thought, its force lies in its unexpectedness; and Mr. Birrell can administer us the same pleasant shock in compliment as well as in satire. "Everyone," he says of the letters of Samuel Johnson, "should add these two volumes to his library," and then gives an entirely new turn to the most hackneyed form of commendation by the happy close—"and if he has not a library, let him begin making one with them." The very thing, surely, that was waiting to be said of some book good enough to deserve it!

Mr. Birrell manages to impart a literary flavour even to an article on "the bona fide traveller" of English law by two pleasant pages about Mrs. Linnet of *Janet's Repentance*; but with regard both to this and to its companion article on "Parliamentary Candidates," one inclines to ask Géronte's question, "Que diable allait-il faire dans cette galère?" Perhaps the pleasantest papers are the distinctively bookish ones—that is, the papers which deal with books in general rather than with this or that book in particular. Such are "Books, Old and New," "Bookbinding," and "Authors and Critics," to which may be added "Hours in a Library"; for, though it deals mainly with Mr. Leslie Stephen's well known and admirable work, the divagations of the *Hours* give Mr. Birrell room for some pleasant literary talk at large. It is in this essay that the writer makes the confession,

"Metaphors will, I know, ultimately be my ruin"; but there is no suggestion of ruin in the fine opening passage:

"In the face of the proverb about the pavement of hell, I am prepared to maintain that good resolutions are better than bad, and that evil is the wretch who is not full of good intentions and holy plans at the beginning of each new year. Time, like a fruitful plain, then lies stretched before you; the eye rests on tuneful groves, cool meadow lands, and sedgy streams, whither you propose to wander, and where you promise yourself many happy well-spent hours. I speak in metaphors, of course—pale-faced Londoner that I am; my meadows and streams are not marked upon the map; they are (coming at once to the point, for this is a generation which is only teased by allegory) the old books I mean to read over again during the good year of grace 1894. Yonder stately grove is Gibbon; that thicket, Hobbes; where the light glitters on the green surface (it is black mud below) is Sterne; healthful but penetrating winds stir Bishop Butler's pages and make your naked soul shiver, as you become more and more convinced, the longer you read, that 'someone has blundered,' though whether it is you or your Maker remains, like everything else, unsolved."

Here Mr. Birrell is a little more deliberate, consecutive, and formal than usual; for, as a rule, he is not a sentence-builder, but a lively talker with the pen, as a writer of Causeries should be. Often jauntily colloquial, he can assume the formal symmetry of his friend Dr. Johnson, as when he says of De Quincey that "his style lacks the charm of economy, and his workmanship the dignity of concentration"; but whatever the mere external manner, the individuality, the temperament behind it, is always pleasantly recognisable. The book is, to quote again its author's own words, "excellent to read."

JAMES ASHCROFT NOBLE.

The Romance of an Empress: Catherine II. of Russia. From the French of R. Waliszewski. In 2 vols. (Heinemann.)

IF there was need of a new *Life* of the Empress Catherine, M. Waliszewski appears to be, in many respects, a person well fitted to write it. He is familiar with the Russian language, and is thus able to get at the rich accumulation of material to be found in the transactions of the Russian Historical Society and in such magazines as *Starina*, *Istoricheski Vestnik*, and *Russki Arkhiv*. He has the additional qualifications of a highly picturesque style and considerable anecdotal talent. We cannot, therefore, wonder that he has produced a very readable work, and that the press of Western Europe, not indisposed to welcome a book full of Russian scandals, has received it with enthusiasm.

The early history of the great empress belongs, of course, to Germany. We see before us the scheming mother, the dull and respectable father, with his commonplace advice, given in deliciously macaronic German and Fiechen (Fieckchen?), and one of the poorest of the poor Teutonic adventures, who hastened to the happy hunting grounds of barbarous Russia. The miserable Peter, her future husband, is brought before

us, such as he has been shown already in the memoirs of Rulhière, of the Princess Dashkov, and the fragment of autobiography written by Catherine herself. The Empress Elizabeth, in spite of her faults, appears in a more amiable light. We think that M. Waliszewski, in his anxiety to show the difference between the courts of Versailles and St. Petersburg, has somewhat overstated the number of wooden palaces in Russia. Surely, before the arrival of Catherine, Rastrelli and other architects had ornamented the capital with some substantial and handsome stone buildings. When, on other occasions, our author speaks of the magnificence which surrounded the imperial court—as on the southern expedition of Catherine—he goes out of his way to remind us of the misery and squalor of the peasantry upon which that splendour was based. But surely the remark would be equally true of the Court of Louis XV. and of those of many of the petty German tyrants of the time; to say nothing of the deplorable condition of the Polish peasantry, which drew forth the strongest censures from Coxe and other travellers. In what country of Europe, in those days, with the exception, perhaps, of England, could a prosperous and contented peasantry have been found? In this respect, Russia exhibited little that was peculiar.

The portrait of Stanislaus Poniatowski, the Romulus Augustulus of unfortunate Poland, is drawn with great skill, though we are far from assigning him such virtues as our author does. Nor can we accept M. Waliszewski's description of the Princess Dashkov: he quotes from Diderot some not very flattering remarks upon her; but he certainly ought to have added the favourable criticisms of Voltaire. In the same way he attempts to minimise the highly complimentary accounts which Rulhière and other foreigners give of Catherine, by saying that her contemporaries saw her in a sort of mirage. We may rely fully upon the description of her in the travels of the correct and phlegmatic Coxe; and the account which he gives of the impression produced upon him by both her appearance and manners is highly favourable. The Prince de Ligne and Ségur and the Emperor Joseph are equally enthusiastic. "The art of *mise en scène*, in which she was incomparable," says M. Waliszewski, "has remained a tradition of the court of Russia." He then proceeds to narrate how a Viennese lady saw the Emperor Nicholas on a grand occasion in the latter years of his life. Although disease was making inroads upon him he held himself erect, and was afterwards observed, when the ceremony was over, to sink into a chair overpowered by fatigue. But is the concealment of physical weakness blamable only in an autocrat? Do not the great figures in our own imperial and regal pomps act in a similar way? It was a French royal personage who asked: "Les rois meurent-ils?" It was a French and not a Russian emperor, who covered his face with a pigment to hide pallor and emaciation on the day of a terrible battle.

The story of the conspiracy and the fall

of the unfortunate Peter has often been told. We do not find that M. Waliszewski adds much that is new. Throughout his book our author, although conceding here and there a word of praise to the empress and her adopted people, takes infinite pains to belittle them. We do not think that either the Turks or the Poles were such feeble adversaries as he would fain have us believe. The literature of the age of Catherine fares no better. We cannot accept the criticisms of M. Waliszewski. Drzghavin is certainly a better poet than our author allows him to be, and we can see by his putting Kheraskov in the same category that he has hardly read their works enough to discriminate justly their merits. But it was a prosaic age; Germany had her Gottsched and Günthers; France was enjoying the commonplaces of the *Henriade* and the *niaiseries* of Gentil Bernard. M. Waliszewski has many sneers at Catherine's literary attempts. Whatever they may be, they are certainly not dull. Amid the cares of state she found time to write some pleasant little comedies. She began a translation of the *Iliad* and made an adaptation of Shakspeare's "Merry Wives of Windsor."

In some of his details of the home life of Catherine the author speaks of her more favourably. He makes use of the diary of her secretary, Khrapovitski, which has now been a long time before the public. Here the Empress appears playful and good-tempered, and is conspicuous for her love of children and animals. Other phases of her life are too well known, and it need scarcely be said that they lose nothing in the hands of M. Waliszewski. To many of us Catherine may appear a mere ambitious woman, careless as to the means she employed to build up her power; but the Russian rightly sees in her a continuator of the grand designs of Peter. She also developed the vast empire which he founded. If here and there she seems unscrupulous in the means she selected, it should be remembered that all creators of powerful nationalities have proceeded on the same lines, be they a Napoleon or a Frederick the Great, or even the Drakes and Clives of our own empire. States are never built up by gentle methods. Bearing these facts in mind, her countrymen may be willing to pardon much in the empress of which they cannot altogether approve. Although M. Waliszewski speaks of the corrupting influence of Catherine, he confesses that she used it mainly for the good of the empire, as she conceived, and that she found in it the resources for the accomplishment of great things. He is willing to accord her praise for the attention she paid to the education of women. "She gave to her undertaking all the breadth and magnificence that we find in all her creations, and that would seem in some sort the natural emanation of herself." A Frenchman, when he writes of the era of Louis XIV., is full of enthusiastic eulogies, and foreign critics allow him to be so without reproach, although we are all aware of the corrupt atmosphere with which the court of that monarch was surrounded. It is only when we read the *Memoirs* which have come down to us that we realise what an age of moral leprosy it

was, and upon what misery of the people its so-called glories were built up. Louis gives a grand series of fêtes, and the country meanwhile is suffering from a famine. On another occasion a dead baby is thrown by the starving parents into his carriage. And good Mme. de Sevigné writes so pleasantly and so jauntily about the cruel treatment of the peasants when the nobles choose to exercise their feudal rights. Let us then be fair. There is no thoughtful Russian who does not read some of the details of the age of Catherine with disgust. It is astonishing to see what is allowed to be published about her; in fact, were it not for the details drawn from Russian historical works, as M. Waliszewski acknowledges in his preface, his book would probably have remained unwritten, or certainly would have lost two-thirds of its charm.

It is a history essentially *pour le grand public*; most of the details are already familiar to the specialist. Very clever and very bitter as it is, it will no doubt find many readers. The translation is fairly well done, though now and then the English is a little eccentric. It is a pity that the French orthography of the Russian names is kept. This complicates matters; and names fairly familiar to English readers, although in a form already somewhat *estropié*, are disguised beyond recognition. Thus, the head of the secret police, Sheshkovski, becomes Chechkofski. Many other instances might be cited. The day has passed when Russian names could be treated as a gibberish; and, after all, they are spelled more regularly than our own. Again, does the translator think *Dadais* is a Russian word, or why does he allow the name of Von Visin's clever comedy *Nedorosl*, "The Minor," to appear in a French form?

W. R. MORFILL.

NEW NOVELS.

In an Alpine Valley. By G. Manville Fenn. In 3 vols. (Hurst & Blackett.)

An Ancient Ancestor. By Charles E. Hall. In 3 vols. (Skeffington.)

The Hampstead Mystery. By Florence Marryat. In 3 vols. (White.)

The Luck of Gerard Ridgely. By Bertram Mitford. (Chatto & Windus.)

One in Charity. By Silas K. Hocking. (Frederick Warne.)

St. Wynfrith and its Inmates. By Evelyn Everett-Green. (Jarrold.)

The Face of Death. By E. Vincent Briton. (Seeley.)

Come Back from the Dead. By Christopher Howard. (Digby, Long & Co.)

In an Alpine Village is one of Mr. Manville Fenn's very best novels; and the fact that some of its incidents are a little improbable will not militate against its popularity. The author is an adept at constructing a good plot, whose details follow naturally upon one another until the climax is reached. One thing only we should feel inclined to take objection to: the apparent inadequacy of motive on the part of the

irascible old Colonel Denton, in holding certain letters *in terrorem* over Lord Desborough. His lordship is a rising young statesman, who has committed a serious mistake in writing two compromising letters to an Indian Princess, which must be recovered at any cost. Accordingly he employs his legal adviser, Laurence Anderson, to proceed to Switzerland, bribing him heavily to wring them out of the Colonel, by fair means or foul. So in a lovely Alpine valley the whole of the action of the story takes place. Laurence Anderson is a thorough-paced villain; and when he comes up with the Colonel, and finds that he has a bewitching daughter, he lays diabolical traps to compel her to marry him. He does not find the work easy, however; for a stalwart young Englishman, Adam Deane, has already made an impression on her heart, and she remains true to him through the most painful trials. Descriptions of avalanches and snowstorms, with hair-breadth escapes from the jaws of death, occupy a considerable portion of the narrative. Anderson fails to discover, after much espionage, that the Colonel keeps the compromising letters of which he is in search in his cigar case. But he still remains on the alert; and as Adam Deane stands in his way with regard to Hester, one day when they are out on the mountains he pushes his rival over a precipice, and imagines that he has seen the last of him. Deane, however, miraculously survives, and confronts his enemy just before the latter meets with a horrible death. All things are adjusted, and even Lord Desborough finally marries the Princess. Adam and Hester are united, as also are Deane's friend Frant—a really fine fellow—and the Colonel's sister, Mrs. Lindley. The interest is well maintained to the end; the characters are drawn with vigour; and there is the true local colour in the Alpine scenery. Altogether the novel is one of the most entertaining of the season.

There is a good deal of genuine comedy in *An Ancient Ancestor*; but what will the Scotch and Irish claimants of Ossian say when they find that Mr. Hall has laid irreverent hands upon the great Gaelic poet? However, the story of the Macpherson imbroglia is made the groundwork for a very bright and amusing novel of the present day. All the incidents occur within the brief period of three weeks. Hugh Fergusson and his sister Malvina claim to be descendants of Ossian. They were born at Clachaig, on the west coast of the Isle of Arran, which tradition assigns as the last resting-place of the bard. It is in this spot that nearly the whole action of the novel lies. Malvina is a divine creature, and her beauty quite captivates Bernard Drake, who, it must be confessed, has first made her acquaintance in an underhand manner. She also begins to feel in return an affection for him, and a number of art lessons of which she is the recipient tend to foster it. Then, suddenly, the nature of the trick by which he made her acquaintance is borne in upon her, and she suffers from a severe revulsion of feeling. But her heart has been too deeply touched to allow of a final separation, and after a period of penance

the lover is forgiven, and all ends joyously. So much for the modern story, but there is a good deal about the far older traditions associated with Ossian. His remains are searched for, as well as the inestimable manuscripts and treasures which he is reputed to have left behind him. When the MSS. are discovered, and indeed before, Dr. Johnson is severely trounced for his disbelief in Ossian and all his works. One well-drawn character in the book is the pretended James Macpherson, an alleged descendant of the Macpherson, but in reality a robber who trades upon his knowledge of the treasures of Clachaig, and who meets with a terrible death while endeavouring to unearth them. The local colour of this story is very true to the beautiful Arran scenery it attempts to depict—scenery quite familiar to the present writer. This description of a landscape on the east coast is most accurate:—

"The greatest charm of the Brodick view lies in its colouring. Surely such depths and shades and subtle gradations of tints were never before extracted from the pigments of Dame Nature's paint-box! The dense greens and changing browns, the tawny oranges and the glowing purples; the warm red of the sandstone rocks along the shore and the dazzling white of the scattered homesteads among the fields; these, coupled with the glorious azure of the sky above and the sapphire blue of the sunlit sea below, make up a perfect kaleidoscope of colour, which bursts on the astonished gaze of a new arrival with all the brilliancy of a transformation scene—so great is the contrast presented betwixt the Ayrshire and the Arran coasts, although a narrow strip of sea alone divides them."

The first volume of *The Hampstead Mystery* reads rather tamely, but Miss Marryat makes up for it by plenty of excitement in the second and third. Henry Hindes, the partner of a city merchant named Crampton, is desperately in love with his partner's young and beautiful daughter Jenny. Hindes is already married, but that is a mere detail. However, he conceals his love for Miss Jenny until she has made a runaway marriage with her Papist lover Frederick Walcheren. The Cramptons are stricken down by the blow; for, besides the shame of the escapade, they hate Popery like poison. Accordingly, they commission Hindes to fetch back their erring daughter, on condition that she leaves her husband for ever. Hindes comes up with them at Dover. Walcheren is away from the Lord Warden Hotel bathing, and his fair spouse is taking a walk on the cliffs. Hindes discovers her, and in the course of their conversation Mrs. Walcheren expresses her bitter hatred of him. Unable to control his rage at seeing her affection for Walcheren, he gives her a push over the cliffs. Her dead body is afterwards discovered, and there are some realistic scenes at the inquest. Walcheren was deeply attached to his wife, and altogether he turns out a better character than we should have expected from his antecedents. The mystery of the fall over the cliffs is never explained, but remorse begins to gnaw at the soul of Hindes, and his wretched but faithful wife discovers his secret. Everything is done to preserve it, but although Hindes

takes large doses of morphia to drown his remorse, life becomes an insupportable burden. At length he wanders into the confessional box of a Roman Catholic Church, and makes a clean breast of everything. Now comes the chief dramatic situation in the novel. The priest proves to be the husband of the woman he has murdered! The seal of the confessional prevents Walcheren from taking his revenge, but he threatens to pursue the guilty man to his death. How he is dissuaded from carrying out this threat, and how Hindes in the end perishes miserably, we must leave the reader to discover for himself. Miss Marryat knows how to tell a story well. The best thing in *The Hampstead Mystery* is the recovery of Walcheren to a good and honourable life, by the wholesome influence of a woman he had previously wronged.

Mr. Bertram Mitford is one of the most spirited writers of the school of Mr. Rider Haggard. When he deals with South African life he not only writes *con amore*, but has evidently a thorough knowledge of the country and the natives. *The Luck of Gerard Ridgeley*, a tale of the Zulu border, has more than one scene of thrilling interest, which the author makes his readers realise most vividly. Two young Englishmen, Gerard Ridgeley and Harry Maitland, finding the old country too small for them, go out to South Africa to seek their fortunes. Gerard is bright, cheerful, and capable, and willing to turn his hand to anything; and he ultimately makes his way, though he passes through some terrible experiences first. Maitland is careless and lackadaisical and afraid of roughing it. He takes to frequenting bar-rooms and falls so low that his father peremptorily recalls him home. The trekking expedition which Ridgeley undertook with John Dawes, the transport rider, is powerfully described. They fall into the hands of a hostile native tribe, and are just about to be tortured to death when they are saved by Cetewayo. Ridgeley had rendered a service to the latter some months before, and this practically saves his life and that of his friend Dawes. Ridgeley is a manly young fellow, and he well deserves his success as well as his bride that is to be, the pretty May Kingsland.

One in Charity is a touching story of Cornish life. It has a religious tone, without being in the least degree canting. Two or three plots run side by side all through. One of them concerns the stalwart, upright young miner, Will Saxon, who, after experiences in both hemispheres, settles down in his native town, of which he becomes the most important person. He marries his early love, though he was just within an ace of losing her. Saxon's sister Ruth marries the Calvinistic minister, Penrose; but as she does not believe his hard creed, he attributes to her his want of success in the ministry. No matter how he comforts the elect and threatens the rest with hell, he has no success; so he flies from the field in despair. By trial and suffering he is brought to see that his wife's religion of love is the better way. The Vicar of Penleon has already learnt the

lesson, as have also some of the free-thinkers of the town. A terrible fever in Penleon brings out more real Christianity in the differing sects than ever they had exhibited before. They all discover that "to do good is nobler and more Christ-like than bolstering up a creed." As one of the characters roughly puts it, "Hell-fire don't stand no chance agin love." There is a very pathetic incident, where a lover sacrifices himself to save the life of his rival. High and truly catholic sentiments abound in this story.

An almshouse seems a very unlikely place to go to for romance; but Miss Everett-Green shows that it is possible even here to find incidents and emotions common to humanity. Her sketch of *St. Wynfrith* has many merits, not the least of which is the skilful delineation of character. The sad story of Sarah Trench has interest for higher circles than that in which she moved, and in which underhand scheming and vilification are by no means uncommon. Of course, in this sketch there is something besides almshouse life. The experiences of Lady Artingale are very touching, while those of Molly Wybrow are no less entertaining.

A higher literary finish is apparent in Mr. Briton's Westmoreland story, *The Face of Death*, than is the case as regards most of the other works upon our list. There is also more power generally, and a greater capacity for describing natural scenery vividly. Those who are acquainted with the Lake district will acknowledge that its features are faithfully portrayed in these pages. There is real interest, too, in the story of Alan Wyke and the way in which he is saved from making shipwreck of life; and also in the history of little Rizpah Rae, who is consumed by her love for humankind, and anxious to do something to alleviate the world's heavy load of misery. This is a bracing and morally helpful book.

There is an ultrasensational conclusion to *Come Back from the Dead*. Mrs. de Lacy Bruen is a fascinating lady who has led a chequered career. At the end of her deeds and misdeeds, and just when she is going to marry Sir Hugh Girtton, she dies. At least, she is given up for dead, but is really buried in a trance; and when the hand of 'cupidity breaks open her coffin to secure a valuable ring which is buried with her, the spell is broken, and she returns to life. Sir Hugh marries her, but we think the law would have had something to say concerning the death of her first husband. However, one must not be too critical in these matters. The story, as a whole, has plenty of movement.

G. BARNETT SMITH.

SOME BOOKS OF TRAVEL.

To Gipsyland. By E. R. Pennell. (Fisher Unwin.) This is rather a disappointing book. The title is so attractive that, perhaps, the reader is led to expect more than can be fairly demanded from any writer dealing with the Romany of Eastern Europe. The subject of the gipsy (like Roman Law) has "clothed the walls of such spacious libraries" that little new can now be said. Unfortunately, all this

mass of literature comes from the pen of Gorgios. Even the ever-delightful Borrow was himself an outsider. Like our own agricultural labourer, the gipsy still lacks an historian sprung from his own people. The Lovells, the Stanleys, the Coopers, and the Lees seem to be too profitably employed otherwise. The book under review consists of 240 pages, of which the first 113 might well have been omitted. Descriptions of Buda Pesth and first impressions of gipsy music soon pall on the reader. Mrs. Pennell is at her best when she is in pursuit of the gipsy in Transylvania. Her enthusiasm for the down-trodden Romany is sincere, and her manner of expressing it lively enough. Here is her picture of the Transylvanian gipsy of to-day, who has sunk to be a hewer of wood and drawer of water:

"But these were not gipsy tents, their huts burrowed deep into the ground, with walls and roof of wood and mortar, thatched with corn shucks. These were not tents to be thrown over the horse's back, or strapped under the van, where the cold blasts from the mountains gave the signal for the journey down into the lowland and far away to the south. For the gipsies living in them, though they ran naked like so many savages of the desert, had given up for ever the old, sweet free life when they wandered at will and knew no man for master. They had come many years ago to squat, as we would say, upon the great lord's estate, and he had let them stay, only exacting a day's work in every week from each grown man. The peasants in '48 may have been freed, but the gipsies in gipsyland have become slaves in their place, though many a Romany chaf followed Kossuth into the field against the hated Austrian."

The illustrations, by Mr. Joseph Pennell, form the main attraction of the book. They are numerous and good.

How I Shot my Bears; or, *Two Years' Tent Life in Kullu and Lahoul*. By Mrs. R. H. Tyacke. (Sampson Low.) As giving an account of regions little known save to English sportsmen, and certainly little traversed by English ladies, this is an interesting record of travel. The huge glaciers and mountain scenery of Lahoul are vividly painted, and the cheerfulness of the authoress under every kind of trial from servants and snow, fatigue, insects, and privation, is unabated throughout. Mrs. Tyacke's expedition offered a chance of examining the Buddhist monasteries and the manners of the natives, and these she has made the most of. Indeed, she is a most intelligent traveller and possesses a pleasant style, so that persons who do not in the least care how she shot her bears will enjoy the narrative. A map and illustrations still further assist the reader who is desirous of visiting these Himalayan scenes under Mrs. Tyacke's care. Although bears form the staple of the book, and the authoress and her husband are "in gloomy spirits" if no bears are seen, while "words cannot paint her disappointment" when he misses a bear, even a sportsman's instincts somewhat recoil at a lady who took pleasure in shooting a bear and her cubs together, and who styles the former "the old lady," just as the panther becomes frequently "Spots" in these pages. On another occasion we can better sympathise with her when she stalks and shoots a very fine bear without her husband's aid. Her account of a tame snow-leopard and of the Lahoul sheep laden with rice is curious. The measurements of the largest deodar tree found in India make an English tree-grower envious. At six feet from the ground it was thirty-eight feet six inches in circumference, preserving these dimensions for a height of about forty feet. The book will well repay reading; and a lady's pen is every here and there amusingly apparent, as when Mrs. Tyacke writes that her beaters could

never learn to track a covey of *chikors*, "and we could never, never impress it on them."

Tales of a Nomad; or, *Sport and Strife*. By Charles Montague. (Longmans.) The author of these hairbreadth escapes from wild beasts and savages announces them to be "the pith of his experiences and nothing more." He does not waste words in his ten adventurous chapters, but is terse and vigorous. Two or three sentences enable the reader to realise to the full South African scenery and rivers. Borneo affords scope for many sporting exploits. The storming of Secocoeni's stronghold, and the siege of Marabastadt by the Boers, abound with graphic instances of irregular warfare. It is not pleasant, however, to read of the commandant succeeding in raiding six hundred head of cattle and shooting more than thirty of the enemy (Basutos), "in revenge for the death of" a trooper who had been killed by the latter in fair warfare. Mr. Montague, like almost all who shoot big game, is at times somewhat callous to the sufferings of his quarry. He "takes a steady shot at the liver of a buffalo, thinking that if he was a trifle too high he should break its back," and then, running up, sees that the animal "is done for, for he lay on his flank, and was banging the ground with his horns." With these deductions the volume forms an excellent account of sport in South African localities, where day by day game is fast disappearing, and has entirely disappeared from districts which Gordon Cumming saw teeming with all kinds of animals. The author's adventures while shooting wild elephants are thrilling. This form of sport is as dangerous as shooting tigers afoot in the open. The account of the dismay caused by the first donkey ever seen near Delagoa Bay is amusing, and so is the scene of Caffre divination. Mr. Montague does not shine as a classical scholar, as when he writes "cura post sedet imperatorem," and talks of the Athenians gallantly defending Thermopylae. It may be hoped, too, that the scene of administering justice in Borneo is somewhat highly coloured.

Letters of Travel. By Phillips Brooks. (Macmillans.) These letters of the late Bishop of Massachusetts relate to two journeys of more than a year's duration, taken in 1865-66 and in 1882-83, and to shorter summer trips. They are records of travel in Europe, India, and Japan, and across the continent of America to San Francisco, addressed to members of his own family. The writer kept to the beaten track, and there is nothing new in his experiences, or in his descriptions of the countries he visited. The charm of the letters lies in their almost childlike simplicity, and in the entire absence of conceit. Those who have had the good fortune to hear Phillips Brooks, and remember his powerful physique and striking mannerisms, will be surprised with this glimpse of what must have been a delightful character. Writing to a sick child from Trento in 1883, the late Bishop thus expresses himself:

"Only you must be in a great hurry and get well, because you see it is only five weeks from to-day that I shall expect to see you in the dear old study in Clarendon-street, where we have had such a lot of good times together before now. Just think of it! We'll set the music box a-going, and light all the gaslights in the house, and get my doll out of her cupboard, and dress Tood [the Bishop's little niece] up in a red pocket handkerchief and stand her up on the study table, and make her give three cheers! and we'll have some gingerbread and lemonade" (p. 317).

In epistolary literature we have never read anything more playful or charming than the Bishop's letters to "Gertie." How he envies the little Tyrolese girls their health and strength, because he wants "to steal half of it, and send it home in a box to Gertie." After

reading this book we look forward with pleasure to the Life of Phillips Brooks, which is to be published shortly.

We may here mention briefly the *International Album-Guide*, for the use of travellers and tourists, edited and published by Mr. Alfred Brocas. Setting aside the advertisements—which, by the way, are certainly not more offensive than those contained in certain popular papers we could mention—it consists of descriptions of health resorts, watering places, &c., in England and on the Continent, with superabundant illustrations. The descriptions are written both in English and in (very correct) French. The illustrations, which are all reproduced from photographs, vary in merit. Some of the full-page plates are admirable: we may particularly notice those of Nice and Naples. There is also an interesting photograph of the Tower Bridge, which would be an ornament to any book. The Riviera and Algiers receive perhaps excessive attention. In a subsequent issue, we would suggest the inclusion of St. Jean de Luz and San Sebastian, Palermo and Catania.

NOTES AND NEWS.

MRS. TYNDALL would be much indebted to any correspondents of the late Prof. Tyndall who have preserved his letters, if they would kindly lend them to her for use in the preparation of his biography. Any letters thus lent should be sent to her at Hind Head House, Haslemere, and will be returned safely to their owners.

MESSRS. W. H. ALLEN & Co. have in the press a History of the Portuguese in India, by Mr. F. C. Danvers, superintendent of records at the India Office, who officially visited Lisbon two or three years ago, to report upon documents in the Portuguese archives relating to India. Scarcely anything has been written in English upon this subject since the translation of *Asia Portuguesa* (1649), though the late Dr. A. C. Burnell is known to have made considerable collections for the purpose. The present author has made use, not only of the standard Portuguese histories, but also of the records that have recently been printed at Lisbon and at Goa. His work will be published in two volumes, with maps and illustrations.

MESSRS. MACMILLAN & Co. have in the press an authorised translation, in four volumes, of Prof. Adolf Holm's History of Greece, extending from the earliest times to the destruction of Greek independence.

MESSRS. WILLIAM BLACKWOOD & SONS announce a posthumous work by the late Prof. William Minto, entitled *Literature under the Georges*.

MESSRS. LONGMANS will publish an account of the recent expedition to the Antarctic regions on board a Dundee Whaler, written and illustrated by Mr. W. G. Burn Murdoch. Scientific notes are contributed by the naturalists of the expedition.

A SELECTION from the poems of A. H. Clough will shortly be published, as a new volume in the "Golden Treasury" series.

MR. HALDEN PIKE'S *Life of John Cassell* will be issued by Messrs. Cassell & Co. during the course of the present month.

THE next volume in the series of "Heroes of the Nations" will be *Cicero*; and the Fall of the Roman Republic, by Mr. J. L. Strachan-Davidson.

THE chief feature in the thirty-first issue of *The Statesman's Year Book*, to be published immediately by Messrs. Macmillan & Co., will be an entirely new treatment of the great navies

of the world, contributed by Mr. John Leyland. All the sections relating to fleets in the several countries have been re-cast on a uniform plan, so as to permit a comparative view. Statements are given of ships in course of construction, and of those that have only been ordered to be laid down; and also detailed descriptions of the principal types of vessels.

A NEW book by Mr. R. C. Hope, entitled *Mediaeval Music*, an Historical Sketch with Musical Illustrations, will be published immediately by Mr. Elliot Stock.

The Last Thirty-Six Years of the Kingdom of Naples is the title of an historical work, dealing with the unification and consolidation of Italy since 1824, by Niccola Nisco, which is now being translated for publication in England by her niece, Helene Gingold. *Seven Stones*, the last of Miss Gingold's books, has recently been added to the English collection in Queen Margherita's library.

THE proprietors of the *London and China Telegraph* will publish in April a descriptive dictionary of Malaya, based mainly on the standard work of Crawford, which, however, extended to the entire archipelago, whereas this will be confined to the Straits Settlements and the protected Native States. Much use also has been made of the *Journal of the Straits Branch of the Royal Asiatic Society*. The arrangement is in alphabetical order, giving notices not only of every village and river, but also of aboriginal tribes, their manners and customs, jungle products, natural history, &c.

MESSRS. HUTCHINSON & Co. will shortly publish an adventure story, entitled *The Temple of Death*. The scene is laid in a native state in Southern India; and the ritual of an obscure religious sect, the worshippers of Yama, the Hindu God of Death, is made the basis of the story. It will also contain descriptions of the archaeological remains, rock inscriptions, cave temples hewn out of the solid rock, and colossal images, which exist in Southern India in considerable numbers.

THE anniversary meeting of the Royal Historical Society is to be held at 20, Hanover-square on Thursday next, at 5.30 p.m., when Sir Mountstuart E. Grant Duff will deliver his presidential address. It will be proposed to elect the Earl of Rosebery, Prof. Max Müller, and Prof. H. F. Pelham, as vice-presidents; and also the following as members of council: Mr. Hubert Hall, Mr. I. S. Leadam, Prof. F. W. Maitland, Mr. C. Oman, and Prof. Tout.

THE Friday evening discourse at the Royal Institution next week will be delivered by Prof. John Nichol (late of Glasgow), on "Bacon's Key to Nature."

THE vernacular press of Wales is at present very active. Among other things issuing from it should be mentioned a History of the Baptist Denomination, with an Introduction on the Ancient Church of the Kymry. The author is the Rev. J. S. James, of Llandudno, and the publisher is Mr. W. M. Evans, of Carmarthen. Judging from the three first numbers of the first volume, the work is to be on a considerable scale, and it appears to meet with a very hearty reception. It touches inevitably on much contentious matter, and we shall doubtless hear soon what the historians of the Established Church think of it. In the meantime, the author is in full possession of the courage of his opinions.

MR. AND MRS. TREGASKIS, of the Caxton Head, High Holborn, have issued another of their sale catalogues, made valuable by numerous illustrations. These include facsimiles (presumably done by Mr. William Griggs) of bindings, of MSS., of title-pages, of old prints, and of a letter of Charles Lamb.

We are surprised at the low price asked for a (restored) copy of the First Folio of Shakspeare.

At the moment of going to press, we hear of the sudden death of Mr. R. M. Ballantyne, the well-known writer of boys' books. He lived at Harrow, but it was at Tivoli that he died.

UNIVERSITY JOTTINGS.

A SUMMARY of the recommendations of the Royal Commission on a Teaching University for London has been published this week, filling nearly two and a half columns of the *Times*. Put as briefly as possible, it is proposed to merge the existing University of London in a new university, made up of four constituent bodies. These are: (1) The Senate, consisting of 65 members, of whom 31 in all are to be elected by the other constituent bodies, and the rest nominated either by the crown or by certain public institutions; (2) the Academic Council, consisting of 15 members elected by the Faculties; (3) the Faculties and Boards of Studies, consisting of all the professors, &c., both of the university itself and of the recognised Schools; (4) the Convocation, consisting of the present graduates and of future graduates of three years' standing, subject to payment of fees. The supreme governing authority is vested in the Senate, while the chief duties of the Academic Council are to recognise teachers and to determine curricula of study and examination. Certain institutions are enumerated as Schools of the university, including theological colleges and colleges of music; and it is expressly provided that no institution outside the limits of London shall be admitted in the future. As regards the examinations, a distinction is drawn between internal and external students; but for both classes the final examinations for the first degree must be, so far as possible, identical. Nothing is suggested in this summary of recommendations about the name of the university, about Gresham College, or about the provision of funds.

THE council of the Senate at Cambridge have issued a report in favour of post-graduate study. It is proposed to establish two new degrees, those of Bachelor of Letters and Bachelor of Science, open to graduates either of Cambridge or of other "recognised" universities, who shall have given evidence that they have pursued at Cambridge for at least one year a course of advanced study or research, and shall also have presented an original dissertation for approval by the board of studies. We believe that a similar scheme is at present under consideration at Oxford.

IN Convocation at Oxford, next Tuesday, it will be proposed to grant £25 to the Eastern Libraries Research Fund, which has been instituted, under the auspices of the theological faculty, to send out scholars to examine and report upon the MSS. in the convent of St. Catherine on Mount Sinai.

IT appears that the sole endowment of the Bampton Lecture at Oxford is a farm in Buckinghamshire. Owing to the necessity for heavy capital expenditure upon this farm, a debt has been incurred amounting to about £775. Under these circumstances, it has been decided to suspend the appointment of a lecturer for three alternate years, beginning with 1896. A similar measure was adopted about sixty years ago.

THE University of Oxford has accepted the sum of £103—subscribed in memory of the late Hugh Russell Welsh, of Trinity—as the endowment of a prize for the encouragement of the study of human anatomy, and, in particular, of the art of drawing in relation thereto.

THE Rev. Dr. A. F. Mitchell has announced his intention of resigning the chair of ecclesiastical history at St. Andrews, which he has held for more than twenty years. He was originally appointed professor of Hebrew as long ago as 1848.

PROF. ALTHAUS announces a third series of free evening lectures on "German Literature" at University College, of which the first is to be given on Wednesday next. The lectures will be given in German; and the subjects are—"Das deutsche Volkslied," "Die Brüder Wilhelm und Alexander von Humboldt," "Der Orientalismus in der deutschen Literatur," and "Die patriotischen Dichter in 19ten Jahrhunderte."

ORIGINAL VERSE.

BROUGHT BACK FROM THE SEA.

You sailed away o'er a southern sea,
And ever I watched the wind and the sky,
And ever I prayed as the days went by,
That God would have mercy and bring you home.

O love! my love, if prayer can avail,
You were guarded from danger upon the deep;
For I was watching, though all were asleep,
Watching and praying to Heaven for you.

There are many go down in ships to the sea,
And she gathers them closely in her embrace,
And empty for all time must be the place
Of those she thus kisses on forehead and lip.

But you; you were watching the waves at play,
Bright blue waves with their crests of foam,
Did your heart for an instant ever turn home?
Did you think of me once on that southern sea?

On that southern sea, in that land of flowers,
My soul went with you, and time stood still,
My one prayer "Guard him from danger and ill,
Save him and bless him; and what though the sea

Should mighty and terrible rise in her wrath;
Thou stillest the wind; Thou canst quiet the wave,

To Thee, Lord, I turn, for Thou only canst save
This soul of my soul who is out on the deep."

Did God hear my prayer, for he brought you home?
Brought you back from the pitiless sea,
You, who gave never a thought to me,
Praying and watching when all were asleep.

MAGAZINES AND REVIEWS.

THE *Expositor* for January opens with Dr. Bruce's able exposition of St. Paul's conception of the Holy Spirit, with which he connects a reply to those who would represent the apostle as indifferent to the historical Christ. Mr. Lock concludes his interesting and gracefully written papers on the Agrapha, or sayings of Christ not recorded in the Gospels. The closing passages, however devoutly thought, strike us as somewhat obscure. Sir J. W. Dawson continues his essays on the Bible and science, which contain many startling statements about an "Egyptian graduate" who edited the words of Moses, and the mythical representation of the antediluvian patriarchs in the Egyptian Hor-sha, or followers of Horus. Prof. Nestle discourses learnedly on the question whether *καὶ ἐκείνους*, Matt. i. 25, means "and he called" (i.e., Joseph) or "and she called" (i.e., Mary). Mr. John Watson speaks, or preaches, on one of the "premier ideas" of Jesus. Prof. Dods gives an excellent survey of recent books. Prof. Ramsay continues his reply to Mr. F. V. Chase; he "now enters on the real subject, viz.,—Is the South Galatian theory right or wrong." Learned and impressive, of course, he

is; but he admits having written parts of his first reply in hot haste, and still forgets that other persons can be sensitive besides himself.

THE LIEDERHANDSCHRIFT AT JENA.

IT will interest readers of the ACADEMY to hear that the unique and very valuable "Liederhandschrift," preserved in the University Library of Jena, is to be published, as soon as a sufficient number of subscribers is secured. The edition—which is to be executed after an improved method of photo-lithographic reproduction, by which an exact copy of the MS. will be obtained—bids fair to replace the original so far as scientific purposes are concerned, since great care will be taken that even in all matters of minutest detail a close imitation of the MS. may be secured. Apart from its importance for philology, as an early document of Middle High German, the "Liederhandschrift" is of a special interest for students of the history of music; for the various Lieder it contains are accompanied by musical notes, the earliest of their kind on record.

The facsimile, of which only a limited number of copies will be issued, will contain 266 leaves, large folio, the price being 150 marks. Further particulars may be obtained from Dr. Müller, head librarian of the university library. I may be allowed to express a hope that the enterprise will meet with such encouragement and support as to insure success.

F.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAZIN, René. Les Italiens d'aujourd'hui. Paris: Calmann Lévy. 3 fr. 50 c.
BRANDEN, J. F. v. den. Reproductions d'anciennes gravures d'orfèvrerie hollandaise. 2^e Partie. Balthasar Sylvius (1550–1570). The Hague: Nijhoff. 25 fl.
CLAPARÈDE, A. de. A travers le monde: de ci, de là. Paris: Fischbacher. 3 fr. 50 c.
DIERCKE, G. Marokko. Materialien zur Kenntnis u. Beurteilung des Scherifenreiches u. der Marokko-Frage. Berlin: Cronbach. 8 M.
DUCRET, E. Comment se fait la politique. Les dessous de l'affaire Norton. Paris: Chaumel. 3 fr. 50 c.
FOUCAUD, G. Madagascar: commerce, colonisation. Paris: Challamel. 3 fr. 50 c.
FUSTAT, Ch. L'Année des poètes. 4^e Vol. 1893. Paris: Fischbacher. 40 fr.
GIERTZ, Miss Marie. L'Enthousiasme: roman. Paris: Grasset. 3 fr.
KATALOG der Musikbibliothek Peters. 1. u. 2. Abth. Leipzig: Peters. 15 M.
LAPORTE, A. Emile Zola: l'homme et l'œuvre. Paris: Laporte. 3 fr. 50 c.
MASSAJA, G. I miei trentacinque anni di missione nell'alta Etiopia. Vol. XI. Milan: Hoepli. 12 fr.
MÜLLER, G. A. Sessenheim, wie es ist u. der Streit üb. Friederike Brion, Goethes Jugendlieb. Buhl: Konradia. 6 M.
ROUTHIER, L. Guillaume II. à Londres et l'Union Franco-Russe. Paris: Le Soulier. 3 fr. 50 c.
YUNG, Emile. Sous le ciel breton (impressions de voyage). Paris: Fischbacher. 5 fr.

HISTORY, ETC.

- FOUCAUD, P. et JULES FIROT. La Défense nationale dans le Nord de 1792 à 1802. Paris: Lechevalier. 30 fr.
GAILLY DE TAUNIER, Ch. La Nation Canadienne. Paris: Pion. 3 fr. 50 c.
GIRY, A. Manuel de diplomatie. Diplomes et chartes, chronologie technique etc. Paris: Hachette. 20 fr.
MONUMENTA Germaniae historica. (Neue Quart-Ausgabe.) Legum sectio IV. Constitutiones et acta publica imperatorum et regum. Tom. I. DCCXXI–MCCXVII. Ed. L. Weila. H. Haunover: Hahn. 24 M.
NOËL, Octave. Histoire du commerce du monde. T. II. Depuis les découvertes maritimes du X^e siècle jusqu'à la Révolution de 1789. Paris: Pion. 20 fr.
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CORRESPONDENCE.

ON AN ANCIENT POSTURE OF PRAYER.

London: Jan. 21, 1894.

The only postures of Christian prayer mentioned in the New Testament are those of prostration (see Matt. xxvi. 39; Mark xiv. 35), kneeling (see Luke xxii. 41; Acts vii. 60; ix. 40; xx. 36; xxi. 5; Eph. iii. 14), and simply standing (Mark xi. 25). But the early Christians often prayed standing, with the arms extended horizontally. The object was, of course, to imitate the position of Christ upon the cross. For this see Tertullian and other authorities cited in Smith's *Dictionary of Christian Antiquities*, s.v. Prayer. As the Christian martyrs doubtless prayed at their consummation, death, the same posture was sometimes adopted by those witnesses. See, for instance, Eusebius, *Hist. eccl.*, viii. 7:

Ἐώρας γοῦν ἡλικίαν οὐδ' ἄλλον ἐτῶν εἶκοσι, δίχα δεσμῶν ἐστῶτος νέου, καὶ τὰς μὲν χεῖρας ἐκτεταμένους εἰς σταυροῦ τύπον . . . ταῖς πρὸς τὸ θεῖον σχολαί-
τητα τεταμένους χεῖρας.

Further information on this subject will be found in M. Le Blant's *Les Actes des Martyrs*, 1883, § 100, and in Prof. Ramsay's *The Church in the Roman Empire*, p. 421.

It has not, I think, been observed that the same or a similar practice existed in the mediaeval Irish Church. Its technical name was *cross-fhigill*, literally "cross-vigil," which is thus explained by O'Clery in his Glossary, printed at Louvain in 1643:

"urnaighthe no faire doni duine ar a ghláinibh ocus a lámha sinnte a gcois"—"a prayer or a vigil which one makes on one's knees, with one's hands stretched out in (i.e., so as to form) a cross."

The word is of frequent occurrence in early Irish literature. The following examples will suffice—the first is from a MS. of the ninth century:

"Cumgabal inna lam hi crossigill, is é briathar lám insin, 7 is é briathar sáile dano a cumgabal suas dochum úd, 7 is é briathar glunú 7 chos a fillud fri slechtan, 7 is é briathar choirp dano infan roichther do Dia oc slechtan 7 chros[th]igill."—"The uplifting of the hands in cross-vigil, that is the hands' word, and this, then, is the eyes' word, uplifting them unto God, and this is the word of knees and legs, bending them to genuflexion, and this is the body's word, when it is directed to God in genuflexion and cross-vigil."—*Il Codex Irlandese dell' Ambrosiana*, ed. Ascoli, p. 575.

The next example is from a MS. written about 1150:

Gním* casil, cross[th]igell,
slechtain, irnaighthí idán,
a dera úd cen éadál,
buaid Beogain [leg. Bécáin] cen (chuit ci) nad.

"Building a stone-wall, cross-vigil, genuflexion, pure prayer, his tears (flowing) from him without gain, were the virtue of Bécáin without a whit of crime."—Book of Leinster, p. 358, left margin.

* For Gním the lithographic facsimile of the Book of Leinster has the nonsensical Snim; but see the Martyrology of Donegal, edd. Todd and Reeves, p. 94.

In the same MS., p. 371, col. 3, l. 43, "Cross-igell oo toe"—"Cross-vigil, with silence," occurs as one of the usages (*gnúthaigthe*) of the school of Senechell.

The next three examples are from a MS. of the fourteenth century:

"Is aire sin noco dentar isna lathibsea alcéhtana na crossigell ic érnaigthe 7 noco nforchoimetaither riagla na n-áinted ngradach."—"Therefore it is that on those days (the fifty days from Pasch to Quinquagesima) no one performs genuflexions nor cross-vigil when praying, and the rules of the graded fasts are not observed" (*Lebar Brecc*, 54b, 63).

In the Second Vision of Adamnán, *Lebar Brecc*, p. 259a, 56, the term is applied to the attitude of Moses during the defeat of the Amalekites:

"Intan conócbad Moysi a lámu hi crossigill fri Dia nomuided forsna genntib. Intan immorro nóléed is la theob nomhuided for a muinntir feisn, conid desin dobertha ailge arda fo a doitib coru scaich slaidé na ngénnti."—"Whenever Moses would hold up his hands to God in cross-vigil defeat was inflicted on the heathen. When, however, he would let them down by his side defeat was inflicted on his own people. Wherefore high rocks were put under his arms until the smiting of the heathen had ceased" (see Exodus xvii. 9-12).

A similar statement is made as to Joshua:

"Intan fra nos-tócbad Iesáu mac Nuin in tóisech ámra a dii láim sílle oengela uada i crossigill fri Dia nomhuided for cathaib Cannán. Intan didiu ba seith i crossigill 7 no thimoirced a lama fria theob nomhuided for clainn Israel. Dorónsat tra maic Israel comairle nglic goeasair andsin .i. di chorthi cloiche do shuidiugud 7 do thoebail fo lamaib Iesáu combeisium i crossigill in ciret nobethi ic cur in catha."—"Now, when Joshua, son of Nun, the wonderful leader, would lift from him his two beautiful white hands in cross-vigil to God defeat would fall on Canaan's battalions. But, when he grew weary in making cross-vigil, and closed his hands against his sides, defeat would fall on the clan of Israel. So then the sons of Israel framed a wise and cunning counsel, to wit, they set and lifted two pillars of stone under Joshua's hands, so that they might be (stretched out) in cross-vigil so long as the battle was being fought" (*Lebar Brecc*, p. 124b).

Lastly, in the *Colloquy of the Aged Men* (Book of Lismore, fo. 185b, 2), St. Patrick comforts his convert, the ancient hero Cailte, by telling him that he beyond all the other Fianna has received the good things of God, to wit, belief and devotion and cross-vigil (*errideimh ocus crabadh ocus croisfhighill sech gach nech aiti don fhéinn*).

It will be observed that there is nothing in the above quotations to justify O'Clery's statement that kneeling was essential to cross-vigil. On the contrary, the use of the term to describe Moses' attitude during the fight with Amalek seems to show that the person performing cross-vigil either stood or sat—probably the former.

WHITLEY STOKES.

DANTE'S REFERENCE TO THE "LIBRO DELL' AGGREGAZIONE DELLE STELLE" (CONV. II. 6), AND TO ALFRAGANUS (CONV. II. 14).

British Museum: Jan. 4, 1894.

The hitherto unidentified compendium of astronomy to which Dante refers in the *Convito* (II. 6) by the title of *il Libro dell' Aggregazione delle Stelle*, without any further indication, turns out to be the *Elementa Astronomica* of Alfraganus. Of this work there are five editions in the British Museum, printed respectively at Ferrara in 1493 (A), at Nuremberg in 1537 (B), at Paris in 1546 (C), at Frankfurt in 1590 (D), at Amsterdam in 1669 (E).

There is nothing on the title-page of any of these editions to show that the work of Alfraganus was known by the name which Dante gives to the book he is quoting from in

the passage referred to above. The usual title is either *Compilatio Alfragani* (A, B), or *Compendium Alfragani* (C), or *Alfragani Elementa Astronomica* (D, E). An alternative title, however, appears in the colophon of the Frankfort edition (D), which runs:—"Explicit Alfraganus de aggregatione scientiae stellarum, felicibus astris." Moreover, Christmann, the editor of this edition, incidentally mentions in a note that the title of a MS. version seen by him in the Palatine Library was as follows:—"Incipit liber de aggregationibus scientiae stellarum et principibus coelestium, quem Ametus filius Ameti dictus Alfraganus compilavit 30 capitulis."

There can hardly be a doubt, therefore, that the title, *Libro dell' Aggregazione delle Stelle*, employed by Dante was merely an abbreviated form of the alternative title of the work of Alfraganus, and that it was from Alfraganus that he derived the astronomical data given by him in this particular passage of the *Convito*. Dante there says, in discussing the motions of the Heavens *à propos* of the Heaven of Venus:—"Li quali [movimenti dei cieli], secondochè nel *Libro dell' Aggregazione delle Stelle* epilogato si trova, dalla migliore dimostrazione degli Astrologi sono tre: uno, secondochè la stella si muove entro lo suo epiciclo; l'altro, secondochè lo epiciclo si muove con tutto il cielo ugualmente con quello del Sole; il terzo, secondochè tutto quel cielo si muove, seguendo il movimento della stellata spera da Occidente in Oriente, in cento anni uno grado."

This is in exact accordance with what Alfraganus says in his *Compendium* (Cap. xvii., "De motu stellarum quinque erraticarum in orbibus suis secundum longitudinem"):

"Mouentur quoque sphaerae horum planetarum [sc. Venus, Saturn, Jupiter, and Mars] per gradum unum, quibuslibet centum annis, juxta motum stellarum fixarum. Ex his omnibus patet, quod motus qui apparet in Zodiaco, hisce 4 planetis, excepto mercurio [which, as had been previously explained, has four motions], compositus sit ex tribus motibus tantum, videlicet ex motu planetarum in epiciclo, ex motu centri epicycli in eccentrico, et ex motu communi omnium stellarum fixarum." (Frankfort ed., pp. 83-4.)

I may add that, besides the printed editions mentioned above, there is one MS. (thirteenth century) of the *Astronomy* of Alfraganus in the British Museum, viz., Arundel 377. There is no hint in it of an alternative title, the work beginning "Incipit liber alfragani astronomici" and ending with a simple "explicit."

In a second passage of the *Convito* (II. 14) Dante makes a direct reference to Alfraganus. In discussing the size of the planet Mercury, he says:

"Mercurio è la più piccola stella del cielo; che la quantità del suo diametro non è più che di dugento trentadue miglia, secondochè pone Alfragano, che dice quello essere delle vent' otto parti l'una del diametro della terra, lo qual è sei mila cinquecento miglia."

This is in agreement with what Alfraganus says, according to the Frankfort edition (D), and MS. Arundel 377, in both of which the diameter of Mercury is given as $\frac{1}{20}$ part of the diameter of the Earth; but it is not in agreement with his measurements as given in the other four printed editions (A, B, C, E), which again are not in agreement with one another in that respect. It is evident, therefore, that both the Frankfort edition and MS. Arundel 377 represent the version of Alfraganus made use of by Dante, while the others do not. I hope to deal elsewhere with the question of the relative values of the several editions of Alfraganus, the subject being, perhaps, somewhat too lengthy for the columns of the ACADEMY.

PAGET TOYNBEE.

P.S.—Through the kindness of Mr. Nicholson, I am enabled to add that an examination of the MSS. of Alfraganus at Oxford gives as a result

that three out of twenty (viz., Savile 16; Digby 214; Laud 644); contain the alternative title: *Liber de aggregationibus scientie stellarum*.

THE NORTH-PICTISH INSCRIPTIONS.

Cambridge: Feb. 2, 1894.

I have been following with much interest the discussion on this subject in the pages of the ACADEMY; and although, as an amateur, I beg leave to add a small contribution to it.

I had intended, in the first place, making some remarks on the X, but Lord Southesk has forestalled me. That this sign bears the value P on any inscription is a statement that will not bear investigation. There are two Ogham stones in Wales in which the engraver was required to cut P. In one of these, Kenfig, he has made what is probably an arbitrary sign of his own invention, trusting, I suppose, to the associated Roman inscription to elucidate his meaning. In the other stone, at Crickhowel, he has, it is true, made a X; but too much emphasis cannot be laid on the fact that it is below the stem line. If we argue from the sub-linear X at Crickhowel that the trans-linear X = P, we should also argue from the sub-linear II on the same stone that the trans-linear II = L, which is, of course, absurd. Mr. Brash (*Og. Mon.*, p. 59) says "some writers have asserted that P was represented by the same symbol as IA . . . but the monuments give us no evidence in support of these statements." It is a pity that he gives no reference to these discerning writers beyond this summary dismissal; for the sign used for P at Crickhowel is the same symbol as IA. It seems also to be used at Killeenadreena, Valentia Island, in the name *Erpenan*. When we find two inscriptions in Dunloe Cave, of which one ends *magi mucoi Toicac* (i), and the other *magi mucoi Toica X i*, are we not justified in taking X, in its consonantal value, as some sort of guttural? Lord Southesk finds a difficulty in taking X as G, because "that letter is already represented in Oghams." Although it savours of presumption for me to express a difference of opinion with such a recognised authority, I venture to think with Mr. Brash that X (consonantal) and II

are not independent, any more than are the figure 8 and its flat-headed variety affected by stonemasons. The ornamental flourish for RR, at Bressay and Burrian, is a kindred symbol.

Bressay.—Although the Norse element in this inscription is admitted by all writers on the subject, I find some difficulty in accepting it before obtaining satisfactory answers to one or two questions.

No one doubts that the inscriptions on the two sides of the Bressay Stone are contemporaneous; indeed, there are no grounds for doing so. Admitting this, may we not fairly ask why do we get a Celtic word for "son" and a Norse word for "daughter" in one and the same inscription? If a Pict engraved the stone, why did he not cut the whole inscription in his mother tongue? And if a Norseman, why not in *his*; and why did he employ Ogham letters in preference to Runes? There remains another alternative: that the language spoken in the Shetlands was a patois of Norse and Celtic, something like the Anglo-Gallic jargon spoken in the Channel Islands. But if this were so, why do the other Shetland Oghams betray no sign of Norse influence, and why are all the Runes of the archipelago free from Celtic admixture?

It would be perfectly possible—though not worth the time or trouble that would be involved—to frame a sentence which would

be equally intelligible to the eyes of the speakers of two different languages, although it would convey totally different ideas to their minds. Single words will sufficiently illustrate my meaning. To a Frenchman, the sequence of letters *p-a-y-s* denotes "country"; to an Englishman it represents a part of the verb "to pay." An Irishman understands by *d-r-e-a-m* "a trite," which is as different as can be from the meaning which it conveys to an Englishman. Is it not just possible that *nahhtvoddads* (on what authority—*dda'ss*?) *dattr*, in spite of their undeniable Norse aspect, are really Pictish words, which will be found in their proper places in the Pictish dictionary should a lucky chance ever reveal any considerable proportion of the language?

R. A. S. MACALISTER.

P.S.—I may add that the equation $X = G$, or a similar sound, partly solves the difficult Gosoctas inscription in the National Museum of Ireland—*Gosoctas mosac mægi* (= *maqi*) *Ni*, leaving only *mosac* to deal with; and the application of the same equation to the Aglish fragment gives *Agilodó*, which perhaps suggests the advisability of a careful re-examination of the patronymic on the Breastagh monument.

THE NAME OF GOLSPIE.

The Airlour, Whauphill, Wigtownshire:
Jan. 31, 1894.

There are two obvious misprints in my letter of Jan. 27, which I had not the opportunity of correcting in proof. In l. 5, *espug* should be *espug*; and in l. 17 *ramhfroda* should be *ramhfroda* (pronounced *rahōda*).

As an instance of the interchange of *g* and *c* in Gaelic vocables, *Laggangarn* (*lagan nan carn*) is an imperfect example. It is an instance of what Irish grammarians call eclipse of one consonant by another, following the article. A better example, more nearly parallel to the hypothetical origin of Golspie, is *Giffen*, in Ayrshire, representing the Welsh *cefn*, "a ridge."

Camelon, in Stirlingshire, where King Arthur and Modred fell in battle (A.D. 537), is written *Gamlan* in the Red Book of Hergest (xxii, 30), and *Camlan* in the Black Book of Carmarthen (xix., stanza 13). Boece explained this name as *Camelodunum*, *Cynobeline's* fort, and later etymologists have been simple enough to accept this solution; but indeed it is a name of matter of fact origin = *cam linn*, "the winding pool," referring to a bend on the river Carron hard by. The same name occurs in other parts of Scotland as *Camling*, on *Palmaddy burn*, and *Camelon Lane*, both in Galloway. Lane is an Old Norse loan word, still in use in Broad Scots to signify a slow running stream.

There are many streams in Ireland called *Cameline* and *Camling*; the latter is the name of a small river in Antrim, flowing through a glen called *Crumlin*, i.e., *crom ghleann*, "crooked glen."

HERBERT MAXWELL.

"EX ORCO."

Oxford: Jan. 18, 1894.

Will you allow me to protest against an ungenerous note which is appended to an article on the "Results of the Crusades" in the current *Edinburgh Review*?

I ought perhaps not to be offended at finding myself killed and buried by the Reviewer. I have for so many years lived without knowing how the next morning would find me, that I dare not complain of my critic for cutting short my thread of existence a little prematurely; but I do complain of the whole tone of the footnote

he devotes to my book on *The Crusade of Richard I.* He finds three faults with this diminutive and (as I thought) harmless production. As it so happens, I am quite without responsibility for each one of these points.

(1) He states that I speak of jerboas in the plain of Carmel. To this I answer that I have done no such thing. To begin with, it is one of some three notes in my little book that I did not write myself. Anyone with an ounce of penetration, I should have thought, would have seen that a note about *Dipodops* *C.* was not in my style. Then, the writer of that note does not people the plain of Carmel with jerboas: he only suggests that the nameless leaping animal mentioned in the *Itinerarium Ricardi* is a jerboa. As the jerboa is admitted to flourish in the Arabian and Egyptian sands a few miles off, I do not see any absurdity in suggesting that seven or eight centuries ago its habitat was wider than at present. The Fauna of no country necessarily remain the same for a thousand years.

(2) The Reviewer states that I also write of "Tarantulas" in Palestine. Here, once more, I do no such thing. That part of the footnote identifying the "Tarentes" of the *Itinerarium* with the "Tarantula" is not, I think, mine (at least in its present form), though the rest of this note about Albert of Aix, &c., is. I translate the word as referring to certain "creeping insects commonly called Tarentes"; and the identification with "Tarantulas" is not mine, but due to the latest editor of the *Itinerarium*, and the greatest of living English scholars. Dr. Stubbs regards these insects as "Tarantulas"; and, were I responsible for the identification, I should desire nothing better than to err in such company. It is nothing to the point to say there are no tarantulas in Palestine now. Neither I, nor the annotator, nor Dr. Stubbs, say that there are.

(3) The Reviewer proceeds to find fault with the Englishing of my Arabic names. Here, once more, he lays his finger on a point that has little or nothing to do with me. In writing my book, I followed the spelling of the English, French, Latin, and German authorities I was using. Till Arabic scholars have settled upon some definite rules for Englishing Arabic names, non-Arabic authors can do no more. Here too, after my MS. had left my hands, someone, unknown to me, altered my spelling on a principle unintelligible to me; and this necessitated a few other changes in proof. That there are inconsistencies and mistakes in my spelling of Arabic words I am only too conscious. But is my critic consistent himself?

Lastly, he accuses me of having failed fully to grasp the topography of Richard's campaign. This I take to be his way of stating that he differs from some of my conclusions. Here again, I would cry "peccavi," if I felt that I had been guilty of any arrogance in laying down the law on such a very intricate question as Richard's campaign. But have I, in the whole course of my little book, ever ventured on "dogmatism"? I have simply done my best to pick out, among conflicting views, that which seemed to me the most likely to be true. In doing this I have apparently had the misfortune to differ occasionally from my censor.

Will there ever come a day when critics will put their names to what they pen when attacking other writers? I have no wish to say a word of disrespect towards a writer for whom (if I pierce the veil of his anonymity aright) I have nothing but the kindest feelings—a writer from whom I have doubtless learnt much. But I do claim the right to point out that this very writer who finds such wholesale fault with what I have not written, and what (had I written it) I have no need to be ashamed of (I refer to the "jerboa"

and the "tarantula"), is himself a very doubtful reed for anyone to lean on. Of some eight dates that he gives in the course of a few pages, about half are wrong, and these are elementary dates. Thus he puts the death of Fulk in 1144 instead of 1143; he places Amalric I.'s death in 1173 instead of 1174; and, if I read him aright, the death of Baldwin III. in 1162 instead of 1163; while he caps this series of blunders by putting the death of Baldwin IV. in 1186. The precise date of this last event is very obscure; but, despite a certain amount of mediaeval authority which seems to support 1186, it is almost certain that this year is wrong. How far my critic is conversant with the original twelfth century or thirteenth century authorities for crusading history is further evidenced (1) by his attributing the *Itinerarium Ricardi* to Geoffrey de Vinsauf; (2) by his appeal to Ernoul's rotten legend as to Saladin's captivity, and this only at second hand from M. Rey's volume; (3) by his fixing the marriage of Isabella and Henfrid of Toron in 1184.

Those who have devoted their lives to mediaeval history will find other statements in this paper on the "Results of the Crusades," calculated to take away their breath. But I have no wish to play an ungenerous part. The paper, as a whole, is not one of which anybody need be ashamed, and I, in common with others, may learn something from its perusal. But was there any need for its writer to go out of his way to fix a stigma on a little book—written, as he seems to know, under great discouragements—that never boasted itself, and certainly was not "unduly puffed up"? I hope I have no false pride, no foolish notion that my own work is perfect. Probably I have made mistakes, as does everyone else; but then I have never laid claim to immunity from error.

I hope that my own little History of the Crusades will appear before very long now, though I have been unable to finish it myself. Will my critic tell me what system of Englishing Arabic names he would recommend? I was thinking of adopting, with some modifications, that of the *Encyclopædia Britannica*, but I cannot see my way to use "breathings" in a popular work? *Pas est et ab hoste doceri.*

T. A. ARCHER.

THE BOOK OF ENOCH.

Oxford: Feb. 5, 1894.

May I be allowed to correct certain misapprehensions on the part of my critics, Mr. Owen and Mr. James. I have to draw attention only to one point in connexion with the former; and this is that he seems to regard the Book of Enoch as a product of the second century A.D., whereas it is all but universally agreed that it is pre-Christian, and my contention is that it belongs partly to the second century and partly to the first century B.C.

With regard to Mr. James, whose criticism has just appeared in the *Classical Review*, my task is more serious. In a few instances, Mr. James reproduces certain strictures of Prof. Dillmann. To only one of these, however, does he give the sanction of his judgment, and that rather unfortunately for himself. Following Dillmann's example, he charges me with misspelling no less than twenty times the name of the "allbekannten Pariser Gelehrten Halévi." Before lending themselves to such a charge, it would have been wiser for my critics to have acquainted themselves better with the biography of this scholar, who in his earlier years, when he wrote the treatise I have quoted so frequently, spelt his name *Hallévi* and not *Halévi*, as he has done of late. Some other criticisms of Dillmann, which are as easily rebutted as the above, will be dealt with in the Introduction to my Ethiopic Text of the Book

of Jubilees, which is almost ready for press, and in the Introduction to the Ethiopic Text of Enoch, which will appear, I hope, next year.

Mr. James is disinclined to "believe that any considerable portion [of Apocalyptic literature] has disappeared and left no record of its existence." To support this view in some degree, he feels obliged to assume that the various portions of the Book of Enoch were not current separately, but "were written to occupy their present position by successive authors." A study of the violent dislocations which the various independent sections have undergone at the hands of an editor or editors would at once disabuse him of this error.

Again, Mr. James is mistaken in thinking that I "did not know of the Latin version [of Jude 15] which Zahn quotes from the *Anonymus contra Novatianum* 16." I was fully aware of the passage, but was not prepared to draw Zahn's conclusions from it. I have long known this treatise to be of importance in connexion with the Slavonic Enoch.

Mr. James hopes that he is not answerable for the statement made in reference to his Latin Fragment which he kindly communicated to me—"that it follows a penitential edict of St. Boniface, &c." I am sorry that I cannot relieve him from any responsibility in this matter. From him and from him alone it emanates.

Again, Mr. James remarks that my "bibliography does not profess to be complete," and undertakes to fill up some of its omissions in a later part of his review. Now, as I certainly intended to give a complete bibliography since the year 1850 (*Book of Enoch*, p. 9), I was astonished to read that it could easily be enlarged, and so I turned hastily to the paragraph containing the proposed additions. My astonishment, however, quickly changed to merriment over the suggested improvements, and my merriment changed again to astonishment that so laborious a student of Catalogues as Mr. James should have found no more than three or four antiquated and virtually useless works written in the uncritical foretime of Enochic study. With these few works that he mentions I am acquainted, and with, I suppose, six times as many more composed before 1850; but as from a cursory examination of them I found them to be valueless for a first-hand study of the subject, I purposely omitted all consideration of them. The scientific study of Enoch begins with the sixth decade of this century.

One more remark and I have done. Other reviewers have not experienced the same difficulty in understanding my "Essay on the term 'The Son of Man.'" If, however, my book reaches a second edition, I will try to write so as to be "understood" by the Dean of King's College.

For one or two strictures I am grateful to my reviewer, as well as for his otherwise kindly and appreciative criticism.

R. H. CHARLES.

"TENNYSON—POET, PHILOSOPHER, AND IDEALIST."

Birmingham: Feb. 5, 1894.

Will you allow me to thank Mr. Arthur Waugh for his just criticism and his generous estimate of my book on Tennyson, and at the same time to refer to a slight misapprehension which exists in regard to the few anecdotes I have included? For this misapprehension I am willing to admit that I am chiefly to blame; but I think Mr. Waugh and other critics have overlooked one sentence in my preface which I wrote for the special purpose of explanation.

I say first that "I have not deemed it necessary to repeat for the thousandth time the

'small talk' of which great men are so often the victims." Observing this, my critics at once remark that they can find several anecdotes, perhaps a dozen, scattered about the 370 pages—surely not a very big average. But my next sentence runs thus: "I have not hesitated in some half-dozen cases to repeat a story which illustrates his [the poet's] methods and character." To a writer with a twelve years' collection of "ana" before him, amounting to some score of stout volumes, the temptation to insert a large number of stories was almost irresistible. I forsook an early project, however, when so many daily papers at the time of Lord Tennyson's death crowded their columns for several weeks with vulgar gossip, the subject not infrequently being beer, port, hats, tobacco, boots, length of hair, a "ragged beard," "slovenly dress," and a "growing voice." There was no object in telling the stories, except to allude to such offensive facts. This was the "small talk" to which I objected; and, fearing to appear to imitate the bad example set, I omitted a long chapter of personalia, prepared at considerable trouble, and consisting of at least a hundred stories which I believe are the best relating to Tennyson, and not very generally known. From my own point of view, therefore, the volume seemed to lose all claim to be considered anecdotal.

Then comes this point. Mr. Waugh, by no means improperly, points out that I, too, have allowed references to appear to the poet's hats, and wine, and tobacco. Perhaps I must plead guilty to a little inconsistency, but my defence is this—in each case the reference is but an incidental portion of an anecdote which is in itself important, and is quoted from a standard author, and I shrank from mutilating the text of such men as Bayard Taylor, Monckton Milnes, T. H. Escott, and others. My sensitiveness in this matter may be a fault—"the very head and front of my offending hath this extent no more." In my own mind I felt, and still feel, justified in the course I adopted, and I am in hope that this brief explanation will dispel the misunderstanding which has arisen, much to my surprise.

J. CUMING WALTERS.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Feb. 11, 4 p.m. Sunday Lecture: "Aerated Waters," by Prof. Vivian B. Lewis.

7.30 p.m. Ethical: "The Ethics of Resentment," by Mrs. Sophie Bryant.

MONDAY, Feb. 12, 5 p.m. London Institution: "Russian Political Exiles," by Mr. G. Kennan.

8 p.m. Royal Academy: "The Advancement of Architecture," V., by Mr. G. Aitchison.

8 p.m. Society of Arts: Cantor Lecture, "The Detection and Measurement of Inflammable Gas and Vapour in the Air," IV., by Dr. Frank Clowes.

8.30 p.m. Geographical: "Johore," by Mr. H. Lake.

TUESDAY, Feb. 13, 3 p.m. Royal Institution: "Locomotion and Fixation in Plants and Animals," V., by Prof. C. Stewart.

8 p.m. Civil Engineers: Discussion, "The Transport of Petroleum in Bulk," by Mr. B. Redwood.

8 p.m. Colonial Institute: "Imperial Defence," by Sir George Chesney.

8 p.m. Society of Arts: "Modern Development of Illustrated Journalism," by Mr. Horace Townsend.

8.30 p.m. Anthropological: "The Languages of British New Guinea," by Mr. Sidney H. Ray.

8.30 p.m. Society of Arts: "The Languages of the Indians of the Mackenzie and Yukon Rivers," by Bishop Bonaparte.

8.30 p.m. Society of Arts: "The Tibetan House Domains: Some Ancient Indian Charters from the Tibetans," by Surgeon-Major L. A. Waddell.

8.30 p.m. Society of Arts: "Various Objects from the Malay Peninsula," by Mr. Cecil Wray.

WEDNESDAY, Feb. 14, 8 p.m. Society of Arts: "The St. Pancras Electric Light Installation," by Mr. Henry Robinson.

THURSDAY, Feb. 15, 3 p.m. Royal Institution: "The Past and Future of Mountain Exploration," II., by Mr. W. M. Conway.

4.30 p.m. Society of Arts: "Experiences at the Court of Afghanistan," by Dr. John A. Gray.

5.30 p.m. Historical: Anniversary Meeting.

6 p.m. London Institution: "Cholera," by Dr. E. Klein.

8 p.m. Royal Academy: "The Advancement of Architecture," VI., by Mr. G. Aitchison.

8 p.m. Linnean: "Hygroscopic Movements connected with Seed Dispersal," by Miss Pertz.

8 p.m. Linnean: "Contributions to the Natural History of the Flower," II., by Mr. J. C. Willis.

8 p.m. Chemical: "Determination of the Available Mineral Plant Food in Soils," by Dr. Bernard Dyer.

"Aerial Oxidation of Turpentine and Essential Oils," by Mr. C. T. Kingzett.

9 p.m. United Service Institution: "The Coast-Lands of the North Atlantic," VI., by Mr. H. J. Mackinder.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 16, 3 p.m. Geological: Annual General Meeting.

7.30 p.m. Civil Engineers: Students' Meeting, "Ship Slipways," by Mr. Walter Beer.

9 p.m. Royal Institution: "Bacon's Key to Nature," by Prof. Nichol.

SATURDAY, Feb. 17, 3 p.m. Royal Institution: "Light," II., by Lord Rayleigh.

SCIENCE.

AVIANUS AND HIS IMITATORS.

"LES FABULISTES LATINS DEPUIS LE SIÈCLE D'AUGUSTE JUSQU'À LA FIN DU MOYEN ÂGE."—*Avianus et ses Anciens Imitateurs*. Par Léopold Hervieux. (Paris: Firmin Didot.)

(Second Notice.)

To appreciate the importance of Avianus as a literary monument, it is necessary to know something of his imitators. Robert, in his edition (1825) of unedited fables of the twelfth, thirteenth, and fourteenth centuries, seems to have first signalled the existence of a prose version called *Apologi Aviani* in MS. 347 B of the Paris Library. Du Ménil, in 1854, in his *Poésies inédites du moyen âge*, transcribed two of these, following the same MS., which, it seems, is an inferior copy of another in the same library, 347 C. Fröhner, in 1862, was the first to give a full text of these *Apologi Aviani*, and to use for it the latter MS. Both the MSS., according to him, were written in the fourteenth century, 347 C perhaps twenty years before 347 B. Fröhner thought that the prose version of Avianus found in both was made by an Englishman. M. Hervieux, in four pages of close reasoning, makes it nearly certain that it was the work of a Frenchman. He is here supported by the opinion of the first of living palaeographers, M. Léopold Delisle.

A second prose version of Avianus exists, in various degrees of completeness, in six MSS. examined by M. Hervieux, and described by him in pp. 168—171. They form a kind of supplement to the collection of fables known under the name of Romulus. In this version thirty-seven of the forty-two fables of Avianus, occasionally deviating from the right order, are mixed with eight from other sources. In the discussion on these M. Hervieux mentions a fact which will interest Englishmen; among the translators of Romulus is our own King Henry Beau Clerc (p. 174).

Besides the two prose versions, there are extant several poetical transcriptions or expansions of Avianus. The first of these is called by Hervieux "The Novus Avianus of the poet of Asti." This datum is supplied by a line in the first fable:

"Vatis in Astensis sic sit tua copia mensis."

Grosse, who published this version in 1868, suggested that Asta in Hispania Baetica was the birth-place of the poet; but as there is a more famous Asta Pompeia in Piedmont, and the poet, in his transcription of the fable *de duabus ovis*, mentions a river Burbur, obviously Borbo, an affluent of the Piedmontese river Tanaro, it is to the North of Italy that he must be referred. His

date is fixed by the earliest MS. (Brussels 10,726, 10,729) as not later than the twelfth century. The elegiacs in which the version is composed are leonine: in other words, have the two halves of each hexameter and pentameter rhyming; and du Méril asserts that this form of Latin composition was carried to its highest perfection in that century. Hervieux infers from the constant and pedantic invocation of Phoebus and the nine Muses, each of whom is introduced by name in the version, and on the other hand, from the entire omission of God or the Saints, that the poet of Asti was not a cleric. The work is divided into three parts: the first is directed against Pride; the second against Vice; the third against Credulity. As a specimen of leonine verse, this *Novus Avianus* has its interest, and Hervieux has not thought it beneath him to examine its rhymes with great minuteness (pp. 187-193 and 413-429). Three MSS. of the work are known: two at Brussels, the third at Munich. Probably others exist, but have as yet been unexamined.

The second poetical version, also in leonine elegiacs, is known as the *Novus Avianus* of Vienna. It is preserved in MS. 303 of the Vienna Library, and in another, signalled for the first time by Hervieux, in the Library of Munich (MS. 14,703). Though du Méril published six of these rhymed fables in his *Poésies inédites du moyen âge* (pp. 268 sqq.), the whole version has never been given to the world till its appearance in M. Hervieux' volume (pp. 430-451). This version differs from the former in omitting the thirty-first fable. The two MSS. are—the Vienna, of the fourteenth, and the Munich, of the fifteenth century; but this may, of course, be accidental, and in no way prove that the version is not much earlier. Yet from the fact that some of the epimythia, which in the course of the Middle Age were added to Avianus' original text, are farther "leonised" in this version, of which there is no trace in the poet of Asti, it is a probable inference that the Vienna version is later than that of Asti: Hervieux thinks by half a century.

A third rhymed paraphrase of the first six fables of Avianus was made by Alexander Neckam at the end of the twelfth or beginning of the thirteenth century. Fröhner thought these were a fragment of an entire version; but Hervieux shows that the two MSS. known to contain them (Paris 11,867, Cambridge Gg. vi., 42), agree in containing these and no more. Du Méril first published this *Novus Avianus* of Neckam in 1854, but without knowing the existence of the often better Cambridge MS. Thomas Wright, in his edition of Neckam (1863), has omitted this paraphrase, nor indeed has it any special merit. Its purpose may, as du Méril supposed, have been to give young students some idea of the way in which an original text might be expanded or abridged; he would do this in a few specimens and not care to carry his design to any farther length. This view is based on Fable ii., "The Eagle and the Tortoise." This is paraphrased, first, *copiose* in thirty-two verses for Avianus' sixteen; next, *compendiose* in ten; lastly, *subcincte* in four.

After this comes an *Anti-Avianus*, or, as it is called in the Cambridge MS. in which it is preserved (Dd. xi. 78), *Antavianus*. This is published by Hervieux for the first time. He supposes it to mean a counter or false Avianus. It comprises nine fables in unrhymed elegiacs, forming a kind of paraphrase of Av. i., ii., iii., iv., v., xv., xix., xxxvii., xxxiv. The writer's merits are gravely discussed by Hervieux, but cannot be estimated highly.

A chapter on the abridgment of Avianus completes the discussion. For depth of research, and for stimulating researchers, I know of very few books that can compare with M. Hervieux' volume.

ROBINSON ELLIS.

CORRESPONDENCE.

THE FABLES OF AVIANUS.

Trinity College, Cambridge: Feb. 7, 1894.

Avianus writes: "fabulas dedi quas rudi latinitate compositas elegis sum explicare conatus." Is it possible to escape the conclusion that he intended a double antithesis—*rudi . . . compositas elegis . . . explicare*? Also, does it follow that, because his verses do not come up to an Ovidian standard, they would seem *rudes* to himself?

F. JENKINSON.

SCIENCE NOTES.

THE Hon. Walter Rothschild proposes to publish a periodical in connexion with his Museum at Tring, under the title of *Novitates Zoologicae*. It will contain papers on mammals, birds, &c., and also discussions on general questions of zoological or palaeontological interest. Descriptions of new species will be confined almost entirely to those of which the types belong to the Tring Museum; and the other articles will for the most part be founded on work carried on at that Museum, or on specimens sent by Mr. Rothschild's collectors. It is intended to issue the periodical in occasional parts, amounting to about 600 quarto pages in the year, with coloured plates, at a subscription price of one guinea.

THE annual general meeting of the Geological Society is to be held at Burlington House on Friday next at 3 p.m., when the president will deliver his address, and the medals, &c., will be presented to their recipients. The same evening, the fellows and their friends will dine together at the Criterion Restaurant.

AT the London Institution, on Thursday next, at 6 p.m., Dr. E. Klein will deliver an illustrated lecture on "Cholera."

IN *Nature* for February 1, there is an admirable obituary notice of the veteran botanical collector, Dr. Richard Spruce, signed with the initials A. R. W.

THE February number of the *Geographical Journal* (Edward Stanford) contains an introductory paper on "The Geography of Mammals," by Mr. W. L. Sclater, illustrated with a coloured map. He supports the familiar into six regions (as first proposed by the author's father in 1857, with regard to birds), as against the recent theories of American naturalists. At the end is given a useful table, giving the numbers of orders, families, and genera, found in each of the six regions, classified as endemic, quasi-endemic, and wide-spread, with a second table showing the percentages of these classes. The latter table brings out very clearly the relative specialisation of the mammalia of South America.

MR. BERNARD QUARITCH's last "Rough List" consists largely of scientific works, including astronomy, botany, entomology, geology, mathematics, ornithology, and palaeontology.

PHILOLOGY NOTES.

MESSRS. ASHER & Co. will publish, for the Royal Society of Literature, the text and translation of an important Syriac work, by Dr. E. A. Wallis Budge, of the British Museum. This is the complete series of Discourses upon Christian Belief, Life, and Character, written by Philoxenus (460-523), Bishop of Mabbogh, and author of the Philoxenian version of the New Testament. Volume I. will contain the text of these discourses, fourteen in number, which is published for the first time from a collation of eight MSS. in the British Museum. In the second volume will be given an English translation, together with extracts from other unpublished writings of Philoxenus.

ON February 3, Dr. Reinhold Rost, late librarian of the India Office, having attained his seventy-second birthday, received from the King of Sweden the insignia of the Order of the North Star, in recognition of his services in the promotion of Oriental studies.

MR. GLADSTONE has made a grant of £300 from public funds to Mr. Herbert A. Giles, late H.B.M.'s Consul at Ningpo, in recognition of the value of the Dictionary of the Chinese language lately compiled by him.

WE quote the following from the *Times* :—

"Prof. Jules Nicole, of Geneva, has just published the texts of the papyrus fragments of Homer, bought in Egypt on behalf of the Geneva Public Library. One of these is of great interest, as it contains a text presenting substantial variations from that hitherto known to us. In the space of seventy lines of the ordinary text (*Iliad* xi. 788—xii. 9), no fewer than thirteen additional lines have been inserted. Of these thirteen, three are preserved intact, and four more can be reconstructed with considerable probability. It will be remembered that among the Petrie Papyri, published by Prof. Mahaffy a few years back, was an early fragment of the *Iliad* (also, curiously enough, of the 11th book), which, in the space of thirty-six lines, had five hitherto unknown lines in addition. If the rate of increase shown in these two fragments were maintained throughout the whole *Iliad*, the poem would be increased by about 2500 verses. Besides these additional lines, Prof. Nicole's fragment shows some notable variants in the rest of the text. His other fragments, four in number, are less sensational in their character. One belongs to a manuscript of the *Odyssey*, the others to manuscripts of the *Iliad*, but all substantially confirm the received text."

MESSRS. LUZAC, of Great Russell-street, have issued a sale catalogue of oriental books, consisting of about 1700 lots, classified under no less than fifty-four separate headings. We approve of classification; but subdivision can be carried too far, as when Bugis, Cagataic, and Mikir are treated as languages of the same importance as Sanskrit or Arabic. Sometimes also, as in the case of Cagataic, foreign systems of transliteration have been allowed to stand. But, on the whole, this first instalment of a "Bibliotheca Orientalis" will be useful to scholars, especially for its list of periodicals.

THE last number of the *Babylonian and Oriental Record* (David Nutt) contains another of Prof. Terrien de Lacouperie's articles upon "The Origin of Chinese Civilisation." He here deals with the reign of the first emperor, She Hwang-ti (221-210 B.C.), the builder of the Great Wall, who, it is conjectured, may have been influenced by the fame of Alexander the Great; and with the introduction of Buddhism

into China, which was not effectively accomplished until A.D. 67. There are also continuations of Dr. F. Hirth's Notes on Ancient Porcelain, and of the translation of the Familiar Sayings of Confucius, by Prof. C. de Harlez.

REPORTS OF SOCIETIES.

CLIFTON SHAKSPEARE SOCIETY.—(Saturday, Dec. 30.)

MISS M. CATHARINE SMITH in the chair. — The consideration of "Love's Labour's Lost" was introduced by the reading of Mr. P. A. Daniel's Time-Analysis of the Play (*Trans. N.S.S.*, 1877-9, Part II.), Mr. S. L. Lee's "New Study of 'Love's Labour's Lost'" (*Genl. Mag.* Oct., 1880), and Section I. of Dr. Landmann's paper on "Shakspeare and Euphuism" (*Trans. N.S.S.* 1880-5, Part II.).

(Saturday, Jan. 27.)

MISS M. CATHARINE SMITH in the chair. — Mr. Arthur S. Way read a paper, entitled "Shakspeare's Attitude to Two Problems of his Time." It has been alleged that Shakspeare shrank from dealing with questions arising out of the practical politics of his day—that he was afraid to touch on dangerous topics. To those who study his plays in the light of the history of his time, the real matter for wonder is of the opposite nature: how, bearing in mind the very precarious and dependent position of playwrights and actors in his day, he could venture to tread so often and so boldly on perilous ground. If there were burning questions in those days, in touching upon which one would have to face the risk of a stern reckoning with the powers that be, they were certainly those of assassination and rebellion. There is, perhaps, no other period in the world's history so crowded with terrible incidents of this sort as that covered by the life of Shakspeare. Although his fellow dramatists were rather inclined to avoid these perilous subjects, Shakspeare boldly, in the midst of this atmosphere of rebellion, treats of the successive rebellions since the Conquest, showing a marked preference for those which had been successful. It seems like sporting over a volcano. How was he enabled to do it with impunity? Are we to ascribe it to magnanimous indifference on the part of the Queen and her advisers? Yet they could be jealous and vindictive enough on occasion. Was it owing to his having powerful patrons among the courtiers and favourites? Yet in the very year which saw "Julius Caesar" performed the head of Essex rolled on the scaffold; and there is a story of the representation of a drama of successful rebellion — "Richard II." — to prepare the minds of men for the earl's attempt, on the very day before he led the insurrection which cost him his life. There is some mystery here which we cannot fathom. Yet Shakspeare wrote on steadily; and "Macbeth," the tale of the murder of a Scottish king, appeared in the year of the Gunpowder Plot. It is interesting to note the difference in Shakspeare's attitude towards the two methods of opposing usurpation, tyranny, or misgovernment. While we have four historical plays in which open rebellion is more or less successful, we have two in which resort is had to assassination, and in both the deed is a failure. In "Macbeth" the moral constitution of the murderer is made the instrument of punishing a crime. In "Julius Caesar" the constitution of society and the logic of events bring retribution on a blunder. And Shakspeare shows the unlawfulness of the deeds not by preaching a sermon through some declaiming lay figure, but by pointing to the inevitable retribution, which without respect of persons, without regard to motives, overtook all who had borne part therein. Here, as elsewhere, he proves the essential folly and evil of a wrong action, by allowing to the prime mover in it every possible excuse and showing them all unavailing, as though to teach us that no loftiness of aim, no purity of intention, can set aside the eternal laws of right and wrong, can make treachery justifiable, and murder sinless. Does he then invest the despot with a right divine, which must bring inevitable retribution on all who strike at him? No; but his clear-sighted penetration told him that to strike at the effect will not remove the cause; and his unerring instinct of right and honour and manliness, which made him

the noblest representative Englishman, taught him that what is a crime in private life cannot be a merit in public life. All the man in him, all the Englishman in him, revolted from the assassin's dagger, from the conspirator's paths of darkness, from his self-debasement and false dissembling. We find in "Richard II." no condemnation of resistance to abused authority; he could not so have read the lessons of his time. Bolingbroke's measures and their execution are crowned with complete success; but in the heart of this success there is a canker, and it is of his own planting. The steps by which he reached the crown were marked by duplicity, and by duplicity which deceived nobody, and so had but the effect of lowering him in men's eyes. And in the crisis he is saved, not by strength of his own, but by one who is strong in that manliness in which he is deficient; and it is part of his punishment to fear and suspect his deliverer—his son, the embodiment of what he might have been had he risen to the height of his opportunity.

THE FOLKLORE SOCIETY.—(Annual Meeting, Wednesday, Jan. 17.)

G. L. GOMME, Esq., president, in the chair. — In the report of the council it was stated that during the past year the work of collecting the folklore of the different counties had been steadily pushed forward. Lady Camilla Gordon's collection of the Folklore of Suffolk, from printed sources, had been issued to members as Part II. of the series of "County Folklore." The Leicestershire and Rutland collection had also been completed, and it was hoped, would soon be in the printer's hands. The Anthropological Institute had made proposals for an amalgamation of the two societies, but the negotiations entered into for this purpose had fallen through. — Mr. Gomme, in the course of his address as president, said it was one of the fundamental laws of their science that man, until he had reached the academic stage of culture, never invented a new thing. New things developed gradually from old things, but new things were not created by man—not new arts, new customs, new legends, new beliefs, nor new fairy tales. He did not believe that the human brain was capable of absolutely "inventing" anything. It might alter the conception of things already in existence, add together incongruous elements, and produce results that were marvellous or supernatural, according to the frame of mind in which they were looked at. It was one of the satisfactions of scientific inquiry into human thought that outside the knowable the mind was not capable of reaching. It reached back into the past by the effort of memory, tradition, and record; it reached forward into the future by the sublime function of hope. But what it saw in the past and foresaw in the future could not be its own creations, but independent facts. Always, therefore, as it seemed to him, there was a reality at the bottom of all fancy and all tradition. There were two elements in the comparative study of custom and belief: namely, the comparison of like elements in two distinct areas, and the comparison of unlike elements in the same area. The first of these two elements of comparison had been studied very thoroughly, and to some purpose, by the most distinguished philosophers, anthropologists, and folklorists, and we were beginning to see some results. The second of these two elements had scarcely been studied at all. Mr. Gomme afterwards spoke of the relation of folklore to anthropology, incidentally expressing regret that the latter had chosen to look askance—he did not say jealously—at the former. He also dealt at some length with various branches of folklore research.

SOCIETY OF HISTORICAL THEOLOGY.—(Manchester College, Oxford, Thursday, Jan. 25.)

PROF. F. MAX MÜLLER, president, in the chair. — A paper was read by Mr. John Massie, on "Ἀποκατάστασις, Phil. ii. 6: a Criticism and a Defence." After discussion, Mr. F. P. Badham read a paper, entitled "Notes on Posteriority in St. Mark." Synoptic criticism appeared to be standing still, owing to the widespread belief (see article "Gospels" in Smith's *Bible Dictionary*) in the priority of St. Mark to St. Matthew. The writer of the paper offered seven examples of St. Mark's

posteriority. (1) Starting from Matt. ix. 30, 31, he compared Mark v. 43 and i. 43-45, and inferred that behind both the First Gospel and the Second there was a document which contained matter peculiar to each—Matthew omitting the injunction to the leper, and the result of its infraction, and Mark omitting the two blind men. This cure belonged to the group containing the Gadarene demons and the blind beggars of Jericho. These narratives, therefore, must be regarded as prior to those in Mark. (2) Mark xiii. 9-13 is related most closely, not to the corresponding section in Matt. xxiv., but to Matt. x. 17-22; yet Mark xiii. 10 cannot be derived from Matt. x. 23, but from Matt. xxiv. 14. The transference of a portion of the primary charge to the later occasion was further discussed under (3) in connection with the apostolic mission. In Matt. x. the disciples do not depart, while in Mark vi. 12, 13, there is an actual dismissal. Their return in vi. 30 seemed derivable from Matt. xiv. 12, where there is a certain ambiguity about the persons who "went and told Jesus." The Second Gospel limited the charge to the specific occasion, and consequently postponed the particular portion of Matt. x. In example (4) the writer analysed Mark iii. 7, 8, where the double occurrence of the word "multitude" was explained by comparison with Mark i. 39 and Matt. iv. 23-v. 1. Example (5) was drawn from the stater incident, Matt. xvii. 24-27, compared with Mark ix. 33 ff. The chief reason for the prejudice with which this narrative, together with the kindred one of St. Peter's walking on the sea, is usually regarded, viz., that "it obviously belongs to a late cycle of tradition," is infinitely weak as an argument for the literal priority of a document which omits it. When at last a sudden necessity arose for written gospels, they evidently appeared in tolerably rapid succession, mere accident determining the order. It by no means follows that the least miraculous narratives were the first in the field, and that the earliest writing evangelist was the best informed. (6) In the section containing the narrative of the death of John the Baptist (Matt. xiv. and Mark vi.), the two gospels seemed to be running closely parallel, so that there could be no resort to independent traditions. In that case Mark vi. 19, 20, could not have been the origin of Matt. xiv. 5; but something very like the latter may have been the original of the former. Lastly, example (7) dealt with the request of the Syro-Phoenician woman. The analysis of Matt. xv. 22-28 and Mark vii. 24-30 showed that with set purpose the author of the Second Gospel clipped the First, and explained and excused something that he did not relate.

FINE ART.

A History of Aesthetic. By Bernard Bosanquet. (Sonnenschein.)

A GLANCE at the bibliography, which concludes this volume, will show to how wide a range of reading, to how catholic a sympathy, it owes its completeness; and will prepare the reader for such a critical history of the literature of Europe, from a single point of view, as will console him for the absence of observations on Peru and China. Moreover, the most ardent encomiast of Cathay will grant that, till the Oriental races cease to make the loveliest carpets in the world with the certainty of instinct, and forget the cunning of hand and eye in a zeal for barren discussion, they have no claim to appear in a History of Aesthetic, which is not, be it remembered, a History of Art.

A closer acquaintance with Mr. Bosanquet's book will prove that it is no mere compilation of what has been said before on aesthetic questions; but the original work of a cultivated man, who has not shrunk from the labour of reading the

voluminous aesthetic literature of Germany, nor from recording his own dissent from its methods or results, though with an almost provoking modesty. What charity inspires the remark, that Schasler's *Critical History of Aesthetic* is "an immense, but very fresh and readable work, filling 1200 pages"! And of Viasscher's "immense array of volumes" he leniently says: "I cannot help fearing that this colossal monument of real knowledge, capacity, and industry will have little effect on the future course of aesthetic science." He has wisely confined his own work, comprehensive as it is, within the more modest limit of 500 pages. And he is not always coldly impartial, but in sundry parentheses and footnotes lets his readers into the secret of his likes and dislikes. With an evident relief he turns from the "exact" aestheticians of modern Germany, to quote an eloquent page of Mr. Ruskin on the significance of mountain forms, or of Mr. Morris on the craftsman's pleasure in his work as the secret of its excellence. He makes no secret of his enthusiasm for Hegel: indeed, he betrays the influence of the master now and again by a tendency to reconcile "opposites," which were, to all appearances, good friends already, though high praise is due to the prevailing clearness of style and avoidance of technical barbarisms.

It must be admitted, however, that in the opening chapter, which limits the province of the enquiry and defines the subject-matter, Mr. Bosanquet has set such a stumbling-block in the way as may deter all but the courageous or the inquisitive from setting out with him as their guide. He begins by vindicating, on excellent grounds, his preference for the beauty of Fine Art over the beauty of Nature as constituting, together with the aesthetic consciousness of man, the proper subject-matter of his intended history. But his definition of Beauty is amazing. Can he have felt it, won it for himself, or known how to win it from others, we are tempted to ask, when he can define it thus: "That which has characteristic or individual expressiveness for sense-perception or imagination, subject to the conditions of general or abstract expressiveness in the same medium."

It may be considered unfair to detach these words from their context. But, first, a definition, more than any other portion of discourse, needs to be independent and intelligible by itself; and, secondly, a repeated study of the context has failed to show why the awkwardness of the wording should not have been modified by the omission of the entire second half of the definition. The author himself, indeed, makes this concession, with needless caution, on the following page, and reduces beauty to "the characteristic in as far as expressed for sense-perception or for imagination." This is simpler, but it will not bear analysis; for what system of psychology will admit that either sense-perception, or imagination, has the power to recognise the characteristic, when presented to it? We are not quarrelling, for the moment, with the characteristic; but we maintain that it appeals to a higher, a rarer, a more critical faculty than either sense-perception or imagination; and that for either of these,

without the activity of the understanding, it could not be expressed at all. And then, partly for this very reason, is not "the characteristic" too austere, too little sensuous, to be the equivalent of beauty? It is perfectly true, and the truth could not be better stated, that "the highest beauty, whether of nature or of art, is not in many cases pleasant to the normal sensibility even of civilised mankind, and is judged by the consensus, not of average feeling as such, but rather of the tendency of human feeling in proportion as it is developed by education and experience. And what is pleasant at first to the untrained sense—a psychological fact more universal than the educated sensibility—is not as a rule, though it is in some cases, genuinely beautiful." The history of the opera in this century, or of the revolution which the last fifty years have wrought in the appreciation of Italian painting, would form the best commentary on this quotation. "The educated sensibility"—the very phrase we wanted has been vouchsafed to us, though, we fear, unintentionally—has ceased to scoff at Wagner, and has learnt to value the art of the *quattrocento* as it deserves, instead of repeating, parrot-like, the few great names which a shallower age was content to extol; but "the untrained sense" continues to prefer "The Mikado" to "The Meistersinger," and Guido Reni to Pinturicchio. But we show no disrespect for the characteristic, if we still regard it as a quality which appeals more to the intellect than to the senses or the imagination, and require in a definition of beauty some recognition of qualities which act on the senses and the emotions, something akin to the "simple, sensuous, passionate," which Milton required in poetry. Kant and Schiller were right in describing the mental state which appreciates true beauty as one in which the senses and the intellect work harmoniously together, so that the happily balanced mind neither sinks to hedonism nor soars too far in the direction of abstract thought. Sauces and triangles are incapable of beauty. The mind grows enervated if it merely lets the senses play with pleasant, but meaningless, colours, sounds, or curves; while a work of art so intricate or obscure as to puzzle and tire the brain, dulls the sense of beauty and makes disinterested pleasure impossible. Marcus Aurelius, in his anxiety to avoid the former extreme, welcomes the latter with enthusiasm. "Thou wilt despise delightful singing," he says (*Comm. Lib. xi. 2*), "if thou divide the tuneful voice into its several tones, and ask thyself concerning each, Is this thy master?" The Emperor applies the same simple process of annihilation to dancing as a fine art, and, indeed, recommends it for everything in life, except virtue. This amusing specimen of art-criticism quite justifies Mr. Bosanquet in discussing the Stoic contribution to the philosophy of the beautiful in a single page.

From the whole history of thought on this subject during the long period which the author passes in review, three epochs detach themselves as really significant. The first is what we may conveniently, if vaguely, designate Antiquity, from Plato to

Plotinus. The second is the eighteenth century before Kant. The third is the period from Kant to the present day. The six centuries of the first period have a certain continuity, though hardly that of growth. That luckless word, *μίμησις* (imitation), choked every healthy offshoot of speculation on art and its place in the scheme of life with a jungle of fallacies. The Stoic Emperor only speaks as the heir of ages of delusion, when he says (*Lib. xi. 10*):—"Nature is in no case the inferior of Art, for the arts, in fact, imitate the world of nature." The modern paradox, "Nature is the imitation of Art," for one who has faith enough in the idealism implicit in it to carry his premises to logical conclusions, is more consistent and true to fact than the misleading partial truth of Greek philosophy.

It is natural to a simple age, or a simple mind, to find its soul's satisfaction in a clever imitation of Nature. The familiar stories about Zeuxis may be matched by the old Japanese tale of Kanaoka, who painted a horse so life-like that it took to committing nocturnal depredations in the garden, and required to be restrained with a rope. The marvel is that Plato, familiar with the highly intellectual and creative art of the Periclean age, could write as he did in *Rep. X*. But, fortunately, aesthetic has never had much influence on artistic production, and its vagaries are too harmless to provoke much indignation.

The author of the *Enneads*, Platonist as he was, would not submit to Plato's treatment of Art as bound by the limits of ordinary perception. He speaks of it as creative, supplying deficiencies in Nature. But, above all, he views Nature itself as symbolic of the invisible laws or reasons which underlie the visible universe—as in a beautiful passage, where he exults in flames, as the symbol of cleanly, vivid life; and from this it is but a short step to the recognition that Art is the expression of such laws or reasons under forms of sense. But the step was not taken in ancient times. Music might have made the revelation perfect, had it then grown out of its infancy.

Mr. Bosanquet devotes two of his most interesting chapters to the attitude of the Christian world towards beauty, exemplified in St. Augustine, St. Francis, St. Thomas, and Dante. He is able to trace a certain evolution from the germ of modern aesthetic in Plotinus. But the contributions of the middle ages, nay, of the Renaissance itself, to aesthetic were slender. The critical seventeenth and eighteenth centuries collected the materials for a new advance: poetry, tragedy, painting, sculpture were minutely analysed; their forms were defined, and their relation one to another, and their import in the sum of life, were estimated. Winckelmann discovered a lost world, the true Hellas; and in the wonderful last decade of the eighteenth century much new light was seen. Philosophy, on its two diverging paths, had reached the extremes of Hume and Wolff; the *Kritik der reinen Vernunft* had to go back to the point of divergence and start afresh. Then Kant undertook, in the *Kritik der Urtheilskraft*, the reconciliation of the natural with the moral or rational order, of the perceptions

of sense with the ideas of reason; and from that epoch, 1790, modern Aesthetic dates its origin. Metaphysic, through Schiller, the Kantian and Hellenist, gave a speedy impulse to literature. In the marriage of Faust and Helena Goethe symbolised the union of the mediaeval and the antique, as judged by a catholic standard of criticism, just as in his youthful essay on German architecture he had defended the cause of Gothic. Then the way was prepared for the colossal work of Hegel, who traced in the history of art, as in every other factor of civilization, the evolution of the World-Spirit.

Such, in the briefest outline, is the history of Aesthetic, down to the commencement of its latest era. We may pursue it, if we will, through the psychology of the aesthetic sense, the analysis of curves and waves of sound or light, the arbitrary and sometimes absurd classifications of the arts; for these are the chief topics of modern German writers on Aesthetic. If we do so, we shall be grateful chiefly to Schopenhauer, for his treatment of music as the symbol of pure movement, "the quintessence of life and events, without any likeness to any of them;" and to Lotze, for his fascinating but improbable suggestion that there is an "objective beauty" to be considered "not as a bare relation, as a bare form, of which the things to which it belongs are themselves not conscious; since we, the rather, explain it as the pleasure which the objects themselves receive from the happy construction of their forms. They, therefore, do not merely appear beautiful, in so far as they make on us a pleasing impression; but we, in the impression, only share with them in their own beautiful feeling of pleasure." Here is a revival of the *anima mundi*; the "great fetish," as Comte called it, has still a devotee. If we forget for a moment our modern, orthodox views on the "pathetic fallacy," and indulge in day-dreams, we may envy the "Hermes" and the "Idolino" their divine felicity, and pity the torments of the particles of bronze, which compose the "mummies" on the Holborn Viaduct.

As "imitation" is the characteristic topic of the Graeco-Roman philosophy of art, so is "the Sublime" that of the eighteenth century, and so, we may add is "the Ugly" that of our own time. These two conceptions have held a quite exaggerated place in modern speculation. The work of Longinus (noteworthy for its citation of the first chapter of Genesis as an example of sublimity) is one of the many classical writings, which have enjoyed a great popularity in more leisurely and scholarly ages than our own, but are now seldom read. In the age, which talked of "the grand style," whosoever would be orthodox (and who would not?) must have sound views concerning the Sublime. It was part of the *Zopf* of the age, which was left behind, when revolutions and romanticism came into fashion, and de Saussure scaled Mont Blanc, that "horrid Alp." And then, having absorbed and digested the Sublime, Aesthetic, in search of new mental food more strengthening still, commenced in more earnest its invasion of the Ugly.

Rosenkranz devotes an entire work to it (*Ästhetik des Hässlichen*). Mr. Bosanquet himself has quite a zeal for the Ugly. He has no patience with those who talk of it as a foil to the Beautiful. He will not be content till the Beautiful, like some voracious, flabby organism of the ocean, shall have engulfed the Ugly in itself and closed round it. There is a hint, indeed, that certain stubborn things will refuse to be treated in this way, doomed to remain hideous and a grief for ever. But these shall be few. Marcus Aurelius drew up a short *Index Expurgatorius*, which consisted of "the lion's jaws, deadly poison, wickedness in general, thistles, and mud." (Lib. vi. 36.) It will be interesting to observe how many of these unappetising things will have been absorbed into the Beautiful, when twentieth-century professors systematise it anew. Thistles are the favourite food of a creature which has been known to masquerade in the lion's skin, and can therefore have no horror of its jaws. Wickedness in general is ignored, for the modern aesthetician has made up his mind, at least, that he has no need to meddle with morals: he expects, but does not receive, a like courtesy from the moralist. With poison, unless it lurk in wall-papers of vivid hue, he is not concerned. Mud remains. It will also be abundant in the next world, if we may judge by the amazing variety of names for it in the vocabulary of Dante.

After all, the movement is a good one. Let us admire all we can in nature, and be thankful for it; narrowness of taste, in scenery or living things, argues a want of culture, and is punished by a poverty of enjoyment. In art, it is the manner, the touch, that redeems. The great artist can work miracles with ugliness. "The ugliest ugliness," Mr. Bosanquet rightly says, "is ugly art." Bad, stupid art is man's own unnecessary invention for the corruption of himself and his fellows, and has no claim to toleration.

CAMPBELL DODGSON.

LETTER FROM EGYPT.

Abu-Simbel: Jan. 20, 1891.

I HURRIED up the Nile this winter as rapidly as a long continuance of southerly winds would allow: so that, apart from a visit to the newly-discovered tombs of Saqqarah, the only noteworthy event of my voyage from Cairo to Assuan was the discovery of early quotations from the Gospels in an ancient rock-church about a mile and a half to the north of the ruins of Antinoopolis. The church is in the quarries above a ruined Coptic monastery, and the quotations are from the beginnings of the Gospels of Matthew, Luke, and John. The forms of the letters are of the fourth or fifth century.

While at Assuan, I visited a colossal Osiride figure in the granite quarries about a mile and a half to the north of Shellal, which was discovered by Major Cunningham, and last year was cleared of sand by M. de Morgan. It lies on its back, at a little distance south of a stele, in which Amenophis III. describes the execution of a "great image" of himself. In the neighbourhood both of the stele and of the colossus are huge unfinished sarcophagi, of which I counted eight, of the same size and form as the sarcophagi of the sacred bulls at

Saqqarah. Their unfinished state shows that the death of Amenophis III. interrupted the work of completing them; and we may, therefore, infer that during the reign of his successor, the "heretic-king" Khu-n-Aten, no more Apis-bulls were embalmed. Besides the sarcophagi, balls of diorite are found, especially on the line of the road which was made for conveying the colossus from the quarry. They seem to have had something to do with the means of transport.

At Philae I went on board Mr. Somers Clarke's dahabiyeh, which had just passed the Cataract, and on the following day we were joined by Prof. Mahaffy. On our way to Wadi Halfa we have halted at many places and copied many inscriptions, while Mr. Somers Clarke has made plans of the various monuments we have seen. At Kalabshah we spent two days, and discovered there three Greek poems. The longest of these, in thirty-four lines, is specially interesting, as it mentions an otherwise unknown Nubian deity, called Breith (or, as Prof. Mahaffy would read the name, Sebreith), whom it identifies with Mandoulis, the native god of Kalabshah. The lines in which the name occurs are the following:

ὁς ἦμαρ καὶ νύξ σε στίβει ὅρα δ' ἄμα πᾶσαι
καὶ καλέουσι σε Βριθ καὶ Μάνδουλιν συνομαίμους,
ἄστρα θεῶν ἐν σήμα κατ' οὐρανὸν ἀντέλλοντα.

The two gods are apparently identified with the constellation of Kastor and Pollux, and it would seem that an oracle of Mandoulis (Maruli in the hieroglyphs) was established in the temple.

I made a fresh copy of the famous "Meroitic" inscription, and found good reason for concluding that it cannot have anything to do with the Greek inscription of the Nubian king Silko, as has been supposed. Two *proskynēmata* of the age of the Antonines have been written above and below it, the last letters of the first having been cramped into a corner in order to avoid the Meroitic text; it is evident, therefore, that the latter must be long anterior to the inscription of Silko, who lived after the time of Diocletian. No light, consequently, will be thrown from this quarter on the decipherment of the Meroitic inscriptions; but perhaps some help may be obtained from a Meroitic text I discovered, cut in large clear letters on a rock near Sonqārī a little to the north of Korosko.

On the south side of the Meroitic text the hieroglyphs of a "Pharaoh" have been engraved over a number of Greek *proskynēmata*, proving that the title of "Pharaoh" might be given to one of the later Roman emperors. In the quarries behind the temple I found two late Greek inscriptions which, for aught I know, may have already been published. They are, however, noticeable on account of the curious mixture of paganism and Christianity which they contain. They begin with the monogram of "Christos," one of them being further flanked by the letters α and ω, and nevertheless they conclude with the expression: "Grieve not; no one is immortal." I ought to add that I made a list of all the Greek inscriptions at present visible on the walls of the temple: they amount in all to ninety-six.

At Dendūr I collated the published hieroglyphic texts with the originals, and found that the god whose name has been read Ar-hem-snefer should really be Ar-hon-snofer; and at Gerf Hossēn I discovered some hieroglyphic graffiti on a boulder of rock at a little distance south of the temple. At Dakkeh and Kūbban we spent some time, and I busied myself in copying the texts in the portion of the Temple of Dakkeh erected by the Ethiopian king, Arq-Amon. Mr. Somers Clarke's examination of the structure proved that it had been finished before the buildings

if Ptolemy Euergetes II. were added to it; his fixes the date of Arq-Amon, and shows that he may easily have been the Eugamenes of Diodoros (iii. 6), who was a later contemporary of Ptolemy Philadelphos. As Arq-Amon is represented in one place offering homage to the deified "Pharaoh" of Senem or Bijeh, it is clear that the supremacy of the Ptolemy was still recognised by the Ethiopian prince as far south at all events as the First Cataract. In the latter part of the reign of Ptolemy Philopator, however, the Ethiopian kings not only made themselves independent, but even claimed dominion over Upper Egypt, and at Debot Azkhal-Amon, a successor of Arq-Amon, appears as an independent monarch. The temple built by Azkhal-Amon at Debot is a close imitation of that of Arq-Amon at Dakkeh; and, as at Dakkeh, it was added to by Euergetes II.

In one of the texts which I copied at Dakkeh, Arq-Amon states that he had presented to Isis of Abaton and Philae "the irrigated land of Talmis (*Dakkeh*) of Nubia (*Thalmo-To-kens*) from Syene (*Sunnut*) to Takhompo (*Ti-gamso*), 12 schoeni (*art*) on the west bank and 12 schoeni on the east bank." Here, therefore, we have a mention of the famous Dodekaschoeni which, according to Herodotos (ii. 29), extended from Elephantine to the island of Takhompo.

Herodotos makes the schoeni equivalent to two Persian parasangs; 12 schoeni, consequently, would be about 82½ miles. According to Murray's Handbook, the distance from Assuan to Qorti, a little to the south of Dakkeh, is about 80½ miles. At Qorti we accordingly landed; and after visiting the foundations of a temple, where Lepsius still saw the cartouches of Thothmes III., we found, a little to the west of it, the site of a large city, which is strewn with potsherds and lamps of the Roman period. The natives also brought us beads of the same epoch, which they had disinterred on the spot. The city stood on what must have been at the time a very large island, some five miles in length; the old channel of the Nile on the west side of it is still very visible, and may possibly be filled with water during an exceptionally high Nile. To the south the channel passes under the temple of Maharraqa, the ancient Hiera Sykaminos. There seems little doubt, therefore, that in Qorti we must see Takhompo.

At Kubbān we found some tombs cut in the rock on the north side of the old fortress, and to the south of the ruins of the temple a large circular basin also cut in the rock, the object of which it is difficult to divine. The temple of Maharraqa is rapidly disappearing. Since I last saw it, fourteen years ago, a considerable portion of the wall has fallen, and the natives are busily at work chipping away the fallen stone on which Greek *proskynēmata* have been painted.

Our next stopping-place was Wadi es-Sebū'a. Here I found the name of Bent-Anat, the daughter of Ramses II., on the back of one of the fallen Osiride figures, which does not appear to have been noticed before. Then we went on to Amada, where Prof. Mahaffy and myself occupied ourselves in copying the graffiti on the roof of the temple. The results are interesting, as the alphabet and language of them prove to be the same as those of an inscription discovered by Lepsius at Qasr Ibrim, and supposed by him to represent the language of the "Christian Ethiopians." We subsequently corrected his copy of the latter inscription, which has suffered since he saw it by the fall of a portion

of the rock on which it is engraved. Half a mile to the north of Qasr Ibrim we examined the ruins of an early Christian church, on the walls of which we discovered other inscriptions of a similar kind, as well as Greek and Coptic texts. One of these mentions "Stephen, the Bishop of Timék," of Timéis. Immediately above the church I found on the rock a representation of the Hathor-cow, a table of offerings, and a number of persons in long robes and of the most non-Egyptian appearance, as they were all of disproportionate height and had the same deformity at the back as the queen of Fun in the famous picture at Dér el-Bahari. To this representation was attached the name of Mentuhotep, in hieroglyphs of the same early form as those which distinguish the graffiti of the Vth and XIth Dynasties at Silsilis. The tableau, therefore, which is accompanied by a drawing of an early Egyptian ship, points to the visit of an Egyptian official to this region in the time of the XIth or XIIth Dynasty, as well as to the fact that the spot was considered sacred to Hathor. Its ancient sanctity doubtless led to the erection of the church in Christian times.

Before reaching Qasr Ibrim we stopped to examine a large ruined fortress of brick, which lies to the west of the Gezirat Qati. We found that it was of late Ptolemaic or early Roman origin, the brickwork being built on a basement of finely-cut stone. On the bank of the river, eastward of the fortress, the natives have recently opened a number of crude brick tombs, and the sand was strewn with fragments of pottery. We picked up pieces of light blue porcelain, as well as a curious plaque, with holes for suspension, on which is painted the full-length figure of a fisherman.

A few miles to the south of the fortress is the beautiful tomb of Pennut, who lived in the reign of Ramses VI. Murray's Handbook calls him "Poeri," and makes the king under whom he lived Ramses V., a mistake which has led Prof. Wiedemann in his *Aegyptische Geschichte* (p. 515) to duplicate the tomb and its occupant. On the way to the tomb, we made an interesting discovery. To the south-east of it lies a necropolis of considerable size, the tombs consisting partly of Egyptian structures of brick, partly of Nubian cairns of stone. Eight of the Egyptian tombs are mastabas, with pyramidal roofs resting upon square chambers about four feet in height, which were again supported on a basement of stone. One of the tombs is still in an almost perfect state; others are more or less broken down, and show that they were arched within. The interior walls of the chambers were covered with white plaster and then painted; in one case we removed the sand which covered them, and found boats painted on one side, and on the other a reaping scene. Five men were cutting the corn, behind them came two superintendents, then the master leaning upon a staff, and finally his son. All alike were red-skinned Egyptians in white kilts; the master alone wore sandals, which were white and of the simplest form. The painting and scenes resembled those of the tombs at Kom el-Ahmar, opened by Messrs. Tylor and Somers Clarke last year, and doubtless belong to the same age. They cannot be later than the time of the XIIth Dynasty, and may even belong to the VIth.

A. H. SAYCE.

OBITUARY.

WE have to record another blank in the ranks of Royal Scottish Academicians by the death of Mr. Gourlay Steell, which occurred at Edinburgh, on January 31.

Mr. Steell, a younger brother of the late Sir John Steell, the sculptor, was born at Edin-

burgh in 1819, a son of John Steell, a well-known wood carver. He studied, under Sir William Allan, in the schools of the Board of Manufactures, that historic "Trustees' Academy" which has furnished instruction to most of the eminent Scottish artists; and for a time he worked in the studio of Robert Scott Lauder, the teacher of Orchardson and Pettie, of McTaggart and Paul Chalmers. At the early age of thirteen he began to exhibit in the Royal Scottish Academy; and from that period he was seldom unrepresented in the annual displays of this body, of which he became an Associate in 1846 and a full Academician in 1859. In his earlier years he devoted himself a good deal to modelling, which he taught for several years in the Watt Institute, in succession to his father; and he executed many book illustrations for the publishers. But he soon devoted himself to animal-painting, and in this department he secured aristocratic patrons, working both in oils and in tempera. He was best known by his renderings of Highland cattle; but he also frequently executed equestrian portraits, such as that of Colonel Carrick Buchanan, of Drumpellier, with his huntsmen and foxhounds, and a similar picture of the late Earl of Wemyss, both of which have been engraved. In 1865 his "Cottage Bedside at Osborne," representing the Queen visiting one of her sick tenants, attracted much attention; and in 1872 he was appointed Her Majesty's Animal Painter for Scotland. He also held a similar appointment in connexion with the Highland and Agricultural Society; and in 1882, on the election of Sir William Fettes Douglas as president of the Royal Scottish Academy, he succeeded him as curator of the National Gallery of Scotland. Many of his recent productions were large charcoal studies of animals, a class of work in which his vigorous and facile draughtsmanship was seen to advantage.

CORRESPONDENCE.

BOTTICELLI'S "SPRING."

King's College, Cambridge: Feb. 5, 1894.

It seems to me certain that Botticelli's "Primavera" is a translation into painting of the well-known lines of Lucretius, Book v. 737-740:—

"It ver et Venus et veris prænuntius ante
Pennatus graditur Zephyrus vestigia propter
Flora quibus mater præspargens ante viai
Cuncta coloribus egregiis et odoribus opplet."

Venus stands in the centre of the picture with Cupid above her head. Flora is scattering flowers in the manner described by Lucretius. Spring is represented by a female figure producing flowers from her mouth under the generative influence of the winged Zephyr. This, of course, only accounts for half the picture; but the three Graces, "segnes solvere nodum" (Horace, Odes III. 21. 22), and Mercury are fit companions for Venus and Spring.

OSCAR BROWNING.

Faithorne: Feb. 5, 1894.

Judging from the character of Mr. Grant Allen's communication, I infer that it covers the whole ground of his information on the subject of Botticelli's "Primavera," and that he does not happen to be aware of the connexion that has been traced—first by Prof. J. Cavallucci—between that picture and the Stanzas written by Politian to commemorate Giuliano de' Medici's triumph in the lists of the tournament of 1475, and his attachment to the bella Simonetta Vespucci. The face of the youth on the left of the picture is said to bear an idealised resemblance to Giuliano, but the associated origin of the two compositions is

* *Isou*, "Jesus," has in the Amada inscriptions the title of *ouron*, which is evidently the Nubian *urn*, "lord" (Old Egyptian *nr*, Coptic *ouro*).

based upon the following description of the heroine in the poem:—

"Candida è ella e candida la vosta
Ma pur di rose e fior dipinta e d'erba;
Lo inanellato crin dell' aurea testa
Scende in la fronte umilmente superba.
Ridele intorno tutta la foresta
E quante può sue cure discerba.
Nell'atto regalmente è maneseta
E pur col ciglio le tempeste acqueta.

Ella era assisa sopra la verdura
Allegra e ghirlandetta avea contesta
Di quanti fior creasse mai natura,
De' quali era dipinta la sua vosta.
E come prima al giovio pose cura
Alquanto paurosa alzò la testa,
Poi con la bianca man ripreso il lembo,
Levorsì in piè con di fior pieno un grembo.

Mosse sovra l'erbetta i passi lenti
Con atto d'amorosa grazia adorno.

Ma l'erba verde sotto i dolci passi
Bianca, gialla, vermiglia, azzurra fassì."

It is possible that an examination of the Stanze might lead to a confirmation or modification of Mr. Grant Allen's theory of the significance of the several figures.

G. T. CLOUGH.

NOTES ON ART AND ARCHAEOLOGY.

JUST as Mr. Walter Besant is agitating, with his usual enthusiasm for the interests of his brethren, for an English "legion of honour" for literary men—a distinction they will never get till, with some better spirit of camaraderie, they cease to make light of the importance of their own art—there comes the announcement of further distinctions bestowed or offered to certain approved followers of the art of painting. Mr. G. F. Watts has declined a baronetcy, and Mr. Edward Burne Jones has accepted one. We regret, for our own part, that one of the most admirable painters of portrait and of imaginative subject that the English school has ever produced has only felt himself able to respectfully decline the honours he has so entirely merited and would have so appropriately worn. And, while sincerely congratulating Mr. Burne Jones on the social advance won for him by what many consider to be unique achievements in the art of design—for certainly it is in design rather than in brushwork, in weird invention rather than in masculine character-drawing, that resides the attraction of his canvases—we cannot but feel that an honour not less marked might have been bestowed on at least one really great exponent of the painting of landscape and marine. We think, of course, of such a man as Mr. Hook. Nor would it have been inappropriate to have conferred that which can scarcely in every case be regarded as the lesser distinction of knighthood upon the only president of an important art society who is still without any title. Not only the individuality of Mr. Wyke Bayliss's painting, but more especially the loyalty and pertinacity of his efforts to advance the fortunes of the Royal Society of British Artists, point him out a fitting recipient of an honour not likely, as we suspect, to be long delayed. Sir Frederic Leighton, Sir Everett Millais, Sir Edward Burne Jones, Sir James Linton, Sir John Gilbert, Sir John Tenniel, Sir George Reid, Sir Francis Powell—this is the list of painters (and by no means an unworthy one) upon whom titular distinctions have within the last few years been bestowed.

AN exhibition of water colours by members of the Dudley Gallery Art Society will open next week, at the Egyptian Hall, Piccadilly.

THE spring exhibition of pictures in oil and water colours at the Walker Art Gallery, in Liverpool, will also open next week. On this occasion, as already announced in the ACADEMY, decorative art and photography are included in the exhibition.

IN continuation of former exhibitions of deceased Nottingham artists, Mr. G. H. Wallis has now brought together in the Castle Museum a loan collection of the work of Reuben Bussey, consisting of ninety-five works in oil, water-colour, and black and white, besides 125 original sketches in pencil, &c. Bussey, who was born in 1818 and died only last year, specially devoted himself to illustrating the old street architecture and mediæval history of Nottingham, and scenes from the plays of Shakspeare. The catalogue of the exhibition contains an interesting portrait.

THE Ex Libris Society will hold its third annual meeting in St. Martin's Town Hall, on Wednesday next, at 8 p.m., when Mr. J. R. Brown is to deliver an address as chairman of council. As on former occasions, there will be an exhibition of book-plates and heraldic curiosities, open in the afternoon and also later in the evening. Among the objects exhibited will be: original designs for book-plates, special collections, books containing interesting plates or heraldic devices stamped on the cover, and literature relating to the subject.

THE *Revue Critique* for February 5 contains a review of Dr. A. Furtwaengler's recent work on the Masterpieces of Greek Sculpture. It is written by M. Salomon Reinach, and extends to no less than twenty pages.

Repertorium für Kunstwissenschaft (Band xvi. Heft, 5, 6). With this double number ends the series of volumes of a valuable periodical, edited up to the time of his death by Dr. Janitschek. The publishers have been well advised to make of this number a memorial, as it were, to the late editor and a useful summary of his work, by filling it with a complete general index to the magazine from its commencement. The index has an independent value, and should find a place in the library of every student of art history; for there are few subjects which have, during the last decade or more, attracted the attention of students that are not discussed in the learned pages of the *Repertorium* by writers of weight. So far as we have been able to test it, the index appears to be well made and complete.

MUSIC.

MUSICAL PUBLICATIONS.

MESSRS. ASCHERBERG & Co. publish two songs by Leoncavallo, entitled *Déclaration* and *To-Night and To-Morrow*. The composer of "Pagliacci" is pretty sure to obtain a hearing, and besides, there are touches in these songs which recall music in that opera. Of the two we prefer the second. *Mignon*, by Guy d'Hardelot is a graceful little ballad dedicated to Mlle. Calvé. The *Danza Album of Six Songs* will please all who like soft, sentimental music; of their kind the songs are very good.

MESSRS. METZLER & Co. send us new songs by Frederic H. Cowen:—*My Lady Sleeps*; Two Songs: No. 1, *Sundown*; No. 2, *Eyes so Tristful*; and *The Sea hath its Pearls*. The music of all is smooth and tasteful. The setting of Longfellow's serenade is very pleasing, and there are plaintive harmonies in *Sundown*. Metzler's *Christmas Album of Dance Music*, containing many popular pieces, will be welcome at this season of the year.

Gabriella, by Emilio Pizzi. (Cocks.) This is a lyric drama in one act, composed for and dedicated to Mme. Adelina Patti-Nicolini.

The Italian libretto, by C. A. Byrne and F. Fulgonio (English version by Mowbray Marras) tells of a young heiress, Gabriella, of a wicked Duke who covets her wealth, and shuts her up in a convent, of a lover who secretly releases her, and of a good Queen who exposes the villainy of the Duke, and brings about a happy ending. The plot is simple and moral: justice triumphs and true love is rewarded. The music is of light character: it is practically a drawing-room opera. The part of Gabriella, intended for Mme. Patti, is showy, and the Queen's song (contralto) is effective. To be properly judged, the work must of course be heard with orchestra.

Shakspeare's Flowers, by Isabel Hearne. This is a set of three short pianoforte pieces particularly fresh and pleasing. There is no mistaking the influence of Schumann; but the composer has talent and taste, and in time will become independent.

MUSIC NOTES.

BRAHMS's fine Quintet (Op. 111), led by Lady Hallé, was repeated at the Saturday Popular Concert, and made a deep impression. The programme included four Irish pieces for violin, with pianoforte accompaniment by Dr. Stanford. The first, "A Lament," has a characteristic first theme, with a plaintive second theme in good contrast; the Jig, with variations, is clever, though somewhat formal; the "Hush Song" is a short movement full of refinement and charm; the "Reel" is bright and bustling. Of the four, the third is the best; and next to it, in our opinion, comes the first. The pieces were all interpreted to perfection by Lady Hallé, and Mr. Bird had plenty to do—and did it well—on the pianoforte. Mr. Leonard Borwick gave a highly poetical rendering of Schubert's great Sonata in B flat. It is full of wonderful music, but yet one cannot help kicking slightly against the "heavenly" length of the work.

ON the Monday, Herr Joachim made his first appearance this season at the Popular Concerts, and with him came the usual "Rasonmoffsky" Quartet—the particular one selected being No. 1 in F. The eminent violinist celebrates this year his jubilee: on March 28, 1844, he first appeared in this country, and a few months later, when only thirteen years of age, he performed Beethoven's Violin Concerto at a Philharmonic Concert. Herr Joachim is still a great player, though he has passed his prime; his earnest reading of the Beethoven music on Monday made one forget a few notes of which the intonation was not absolutely pure. He was well supported by Messrs. Ries, Gibson, and Piatti. He gave a very delicate reading of a Spohr Adagio, and added a Bach Movement by way of encore. Miss Fanny Davies displayed vigour in Beethoven's Polonaise in C and Rondo a Capriccio—two short pieces characteristic of the composer, but not of him at his greatest. Mme. Bertha Moore was very successful as the vocalist.

HERR KORBAY, the celebrated composer of Hungarian folk-songs, has accepted a professorship of singing at the Royal Academy of Music. Two prizes, also, have been instituted—one for vocalists, by Mr. Norman Salmond; and one for pianists, by Miss Zimmerman.

AT the Wagner Concert, under the directorship of Herr Felix Mottl, at the Queen's-hall, on April 17, Mr. W. Hess will be leader of the orchestra. A bass trumpet and tenor tubas will be used, and not, as usual, replaced by a trombone and horns. Mr. Andrew Black will sing Wotan's "Abschied" from the "Walküre."

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